MOTION PICTURE EXHIBITOR

APRIL 5, 1967

IN THREE SECTIONS
THIS IS SECTION THREE

ANNUAL THEATRE CATALOG EDITION

1967

The Annual EQUIPMENT ENCYCLOPEDIA and BUYERS' GUIDE . . . as prepared each year by the skilled Editors of the PHYSICAL THEATRE—EXTRA PROFITS Department.

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THE WORLD'S LEADING AUTHORITY ON THE PHYSICAL THEATRE BUILDING . . . DESIGN, CONSTRUCTION, MAINTENANCE, MANAGEMENT, EQUIPMENT AND REFRESHMENTS

EDITORIAL FOREWORD

As always, the primary purpose of this annual THEATRE CATALOG edition is to bring to the world's theatremen editorial and pictorial evidence of the latest innovations and developments in theatre construction, furnishings, equipment, and services. At the same time, we trust our readers will indulge us in this editorial foreword as we go beyond the present in the area of the physical theatre and project our attention into the future.

A discussion of what lies ahead in theatre operation is not a leap into wild conjecture. On the contrary, the signs are clear, and many of the technical advances that will remake the face of tomorrow's theatres are operative on a relatively limited scale today. Other developments have also passed the stage of theory and await only the proper time and impetus to make their appearance.

The theatre of tomorrow must and will operate more efficiently and more economically. Of immediate interest to every exhibitor is the so-called "automated" theatre, an example of which is the Rank Odeon recently opened in London and discussed in some detail in this edition of THEATRE CATALOG. While there has not as yet been any installation of this Cinemation process on the American continent, theatre owners are closely studying the applicability of the system. To engineers and architects interested in theatre design and operation, it shapes up as an exciting development of the future.

Automated equipment in other areas of theatre operation also looms large in the industry's future. Some forms of cash-control admission system for both indoor and drive-in theatres are already an accepted fact. Turnstile boxoffice systems of the Trans-Lux type have also received attention, particularly from smaller theatres.

Turning to the increasingly important concession operation (some drive-ins, for instance, receive as much public attention as first-class restaurants as they do for the films on their screens), the automated fast food-restaurant operation has been undergoing intensive tests for several years. It too is already far more than a dream on a drawing board, and it has a definite place in any consideration of the future of the theatre industry. It doesn't take an expert to appreciate the value of such a push-button cooking-service system to drive-ins.

In relation to other industries, the motion picture theatre has been slow to adopt the advances of automation to its operations. There have been rapid technical changes in the past 15 years. Coupled with new theatre design, improvements in theatre auditoriums, and other technical progress, these advances have cleared the way for the emergence of tomorrow's theatres.

While the sophisticated techniques of modern automation offer many advantages to theatres searching for the ultimate in efficiency and economy, they are at the moment only a future eventuality of which the forward-looking theatreman is keenly aware.

A. J. Martin
Publishing Director

ALBERT ERLICK
Editor

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JAY EMANUEL .....*Publisher*
AL ERLICK .....*Editor*
ALBERT J. MARTIN
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MAX CADES ....*Business Manager*

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No Cuts

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DESIGN and CONSTRUCTION

DREW EBERSON: *ARCHITECT*

Builder of 800 Theatres

With over 800 *theatres to his credit as an architect, Drew Eberson must be considered as having contributed a great deal to the motion picture exhibition field throughout the world. Besides the theatres, he has designed several important production studios for the industry.*

His career has been most unusual in that he has not only served as an architect for the industry but has the knowledge and background in other facets of the trade.

He has credits for production as a director, serving in Hollywood for Warner Bros. and Columbia.

He has owned and operated his own theatres in the Florida area.

As a Colonel in the Corps of Engineers he was directly in charge of military construction in the United States at a construction cost of over 220 *million dollars.*

He served overseas in the China-Burma-India Theatre of Operations in the construction of air fields, hospitals, etc., and was commanding officer of the military command in Delhi at the end of World War II.

All of this experience is being put to use by many exhibitors throughout the United States and in the foreign field of exhibition.

The Eberson organization was established in 1905 *by John Eberson.*

From 1907 *to* 1910, *the main office was in Hamilton, Ohio; from* 1910 *to* 1929, *in Chicago; from* 1929 *to the present date in New York City. Branch offices have been maintained in Chicago, Houston, Miami, Mexico City, Paris, Geneva, San Salvador, and London.*

The firm operated under the name of John Eberson until 1928, *when Drew Eberson joined the firm as a partner and continued as John and Drew Eberson, Architects, until the demise of John Eberson in* 1954. *Since that date, the organization has continued in the name of Drew Eberson until the present date.*

"My philosophy for the theatre of the future is to stay 'loose,' evaluate each situation on its own merits."

DREW EBERSON

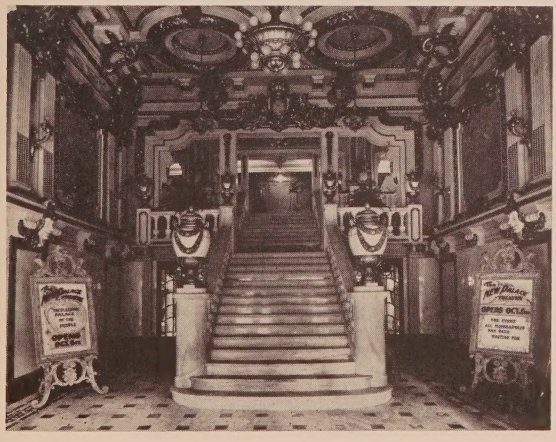
OVER THE YEARS, theatre design has changed with public taste and the economics of the country, which includes the vicissitude of the construction trades.

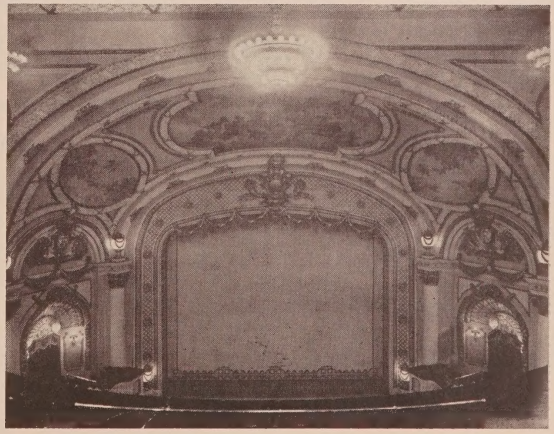
During the 1920's, the boom was on. We were designing and opening at least one theatre a month. The seating capacities were between 2,000 and 5,000 seats. The "golden age" of the motion picture palace was with us. Cost budgets were not too important—get it done—have it bigger, grander, more ornate, and more palace-like.

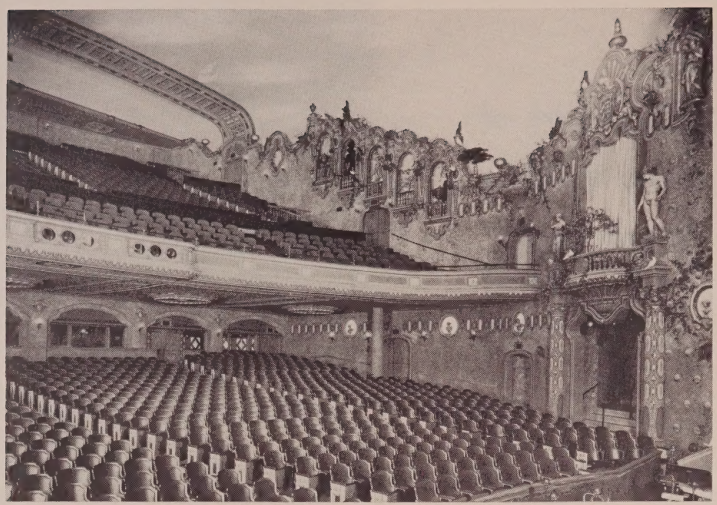
Then came the depression, and from then on there were peaks and valleys in theatre construction. During the 30's and 40's there was construction principally by the small independent exhibitors, and the watchword was economy. High cost of certain types of labor ruled out ornamental plaster, iron work and bronze, etc. We then created a theatre by using extremely simple lines and a great deal of color-splashes—so-called "modernistic."

In the late 40's and early 50's when very little theatre construction was being done, my office was fortunate in obtaining many interesting commissions from overseas (untouched by tv) in Mexico City, San Salvador, Venezuela, Panama, Alexandria, Nairobi, and Durban in South Africa, and a 2,000 seat house in Tel Aviv with a bomb shelter. In addition, we were hired by the United States government to design may military projects including several bases in France, work at West Point and the design of military theatres.

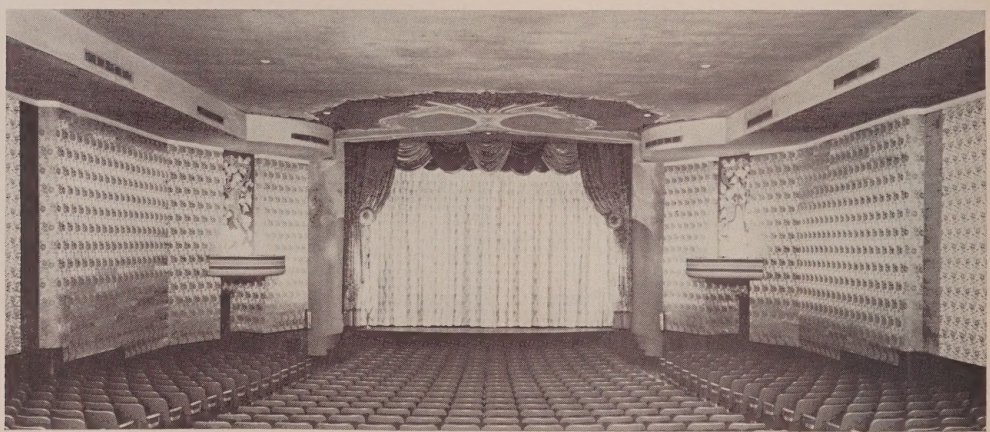
VINTAGE 1918 . . . THE PALACE THEATRE AT MINNEAPOLIS, MINNESOTA



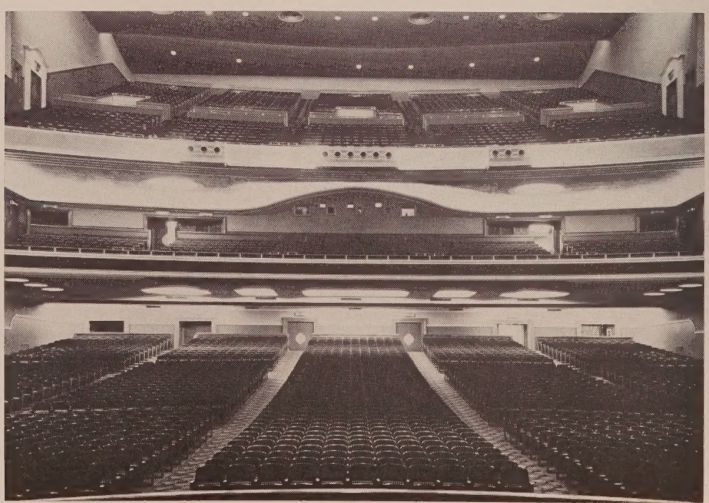




1920 — Loew's Richmond Theatre, popular atmospheric theatre of its time. Novel in design and epitomizing its era's showmanship.



1930—Malvern Theatre, Malvern, Long Island. It featured bright colors, a heavily draped stage, a steep incline to the floor and a proscenium arch.



1948—El Roble Theatre, Mexico City, Mexico. Its main features are its 4,000 seats, simple, more modern lines, and a projection booth placed for minimum angle of projection.

1966—Trans-Lux Theatre, Harrisburg, Pennsylvania. A modern, all-purpose theatre, it includes Cinerama; also an exterior garden with free form sculpturing and planting.

Warner Theatre on New York's Broadway. A Cinerama theatre, its floor, ceiling and side walls all slope to the screen itself. It is the latest Cinerama concept.

In the foreign work, the problem was to utilize local customs and local building practices, bringing in the American concept of design and projection and sound techniques without forcing on the "know it all" attitude. It is interesting to note that in many foreign lands the theatre going public have adopted customs of the American public. In some countries, certain religious sects will not use the same drinking fountain; in other countries, the exhibitor would not allow me to install a drinking fountain because he sells the water. In England today, some licensed liquor bars and cocktail rooms are provided within the theatre structure.

The basic concept of a theatre plan has been in a transition over the many years that this office has been designing theatres from the opera houses in the 1900's to the nickelodeon in existing stores, and from there into the vaudeville houses and old opera houses. In the 1920's, the glory years of motion picture palaces featured a full stage for presentations, gigantic organs and a program in which motion pictures were but a part of the entire presentation.

With the end of the huge stage shows (name bands and vaudeville), the basic motion picture theatre plan came into being. Motion pictures stood alone in the exhibitor's presentation.

The opera houses and vaudeville houses needed side

boxes—steep angles of view so that the feet of the performers could be seen at the rear of the stage. With the introduction of motion pictures, projection booths were placed at the top side of the balcony with steep angles of projection.

With the introduction of the "movie palaces," the boxes were eliminated, but the steep angle of projection was maintained as well as the steep angle of the auditorium and balcony floors so as to view the stage. Nurseries were introduced, grand staircases, electrical effects, etc.

When the motion picture theatre was for motion pictures only, the angle projection was reduced, auditorium floors were flattened, and in recent years, of course, proscenium arches were eliminated, curved screens introduced, and angles of projection at zero degrees. The modern theatre design demands that more seats be in the viewing angle. The seating arrangements have changed utilizing staggered seats and placing more seats within the "straight on view." The elimination of a projection angle eliminates the old "keystone."

Basically, however, theatre design maintains the rectangular shape. Round theatres are not practical. Many-storied mezzanines and balconies are not practical. People in United States are not willing to make the long climb, and escalators have been introduced.

The screen size and shape set the criteria as to the height and width of the auditorium.

I personally feel that many exhibitors have been short sighted in the last few years in that they have eliminated stages entirely. In my opinion, the motion picture theatre should be the focal point of the community and be utilized for community affairs, with the stage a necessity. In addition, in the future it may be more profitable to have public appearances of great stars. Name bands are certainly back, and the stage should not be a thing of the past.

And now the boom is on again! But what a different theatre! The modern design of course has eliminated the heavy ornamentation, the vacuum cleaning system, the full stage, the rising pit, and the elaborate playrooms of the past. The theatres of the 30's with their loud, crass, vulgar colors are gone. The crowding of seats is taboo. Cumbersome air conditioning equipment no longer exists.

The modern day theatre has a larger square footage content per seat which results in more comfort; improved sight lines; easily and economically serviced; and a design and interior that will be completely flexible to receive any foreseeable new type of exhibition and projection of pictures and sound.

We no longer will be trapped with narrow proscenium arches or steep angles of projection, wide theatres with extreme angles to the picture, steep aisles, etc. The auditorium has one basic requirement—to be able to view the picture. It is the architect's job to present a pleasant atmosphere in the colors and decor without hitting you in the eye or distracting from the picture.

In regard to the lobbies, of course the accent has been and continues to be on the indoor-outdoor effect and a more garden-like atmosphere rather than the barn-like treatment with simply a few pairs of glass doors.

In the lighting of lobbies, we have endeavored to create atmosphere by dimming or brightening the lights, depending upon the character of the picture that is being exhibited.

1966—South Hills Village Theatre, Pittsburgh, Pennsylvania. This all-purpose theatre is free-standing and on one floor. Clean lines, protection from the elements and easy traffic flow and parking are notable features. If any development can be considered significant, it is the need for parking.

1966—Stanley Warner Route 4 theatre, Paramus, New Jersey. Seating 2,000, it is the ultimate in luxury and design and includes an escalator to the balcony area. It is free standing and has its own parking area and covered walkways.

1966—Memorial Theatre, Houston, Texas. This 1400-seater is on an enclosed air conditioned mall, from which the theatre's gayly decorated foyer and lobby may be viewed.

Bright lights for musical comedy; dark lights for mystery and horror pictures; and so forth.

The interior of the foyer and lobbies, for economic reasons, accent very heavily the concession sales area. We are continually improving on this facility and attempting to have it blend into the architecture and design rather than have vending machines, candy stands, etc., that stick out indiscriminately in the foyer areas. I shudder to see the crass, loud equipment destroy the charm and beauty of a theatre—hence the necessity for color harmony and blending.

We have other innovations such as rooms for the ladies which have cubicles containing not only the water closet but the lavatory in each individual case. More practical attention is now paid to powder rooms and make-up rooms to make them utilitarian and also beautiful. The men's smoking room has practically disappeared.

Of course, there has been a trend in introducing art into the decor encouraging local artists to display their paintings in the theatre. This should be encouraged as it helps to beautify the theatre, creates excitement and good public relations.

Of course, we all know the impact of shopping centers on theatre business and the escape from downtown areas to

the suburbs. Many families have two or three cars. Distances mean very little, but parking means everything. The shopping center was a natural for a theatre. It is not necessary for a theatre to be located within the confines of the shopping center structure, and in many cases, it may be a detriment to the operation. Therefore, in some cases, it would be better to construct a free standing theatre in the shopping center where it can be viewed from the highway for patrons to see that there is parking adjoining the theatre, and not necessarily involved in the super markets, etc.

It seems that low costs have recently become the most important requisite of the exhibitor and, in my opinion, in many cases at the sacrifice of showmanship.

There are many erroneous statements made about construction costs, and these statements have been detrimental in the negotiation of new theatre leases by the developers. Lease arrangements have become complicated and controversial. The facts of costs as experienced by my office are:

1—The cost per seat is not a fair comparison because of the variables listed below:

a—What is the spacing of the seats back-to-back? Are there 19″ or 22″ seats utilized? All of this affects the square footage of construction.

b—Are the lobbies and foyers spacious—perhaps overdone—or are they cramped and passages only?

c—Does the seating arrangement provide proper viewing for a deeply curved screen or a flat screen? This materially affects the seating capacity.

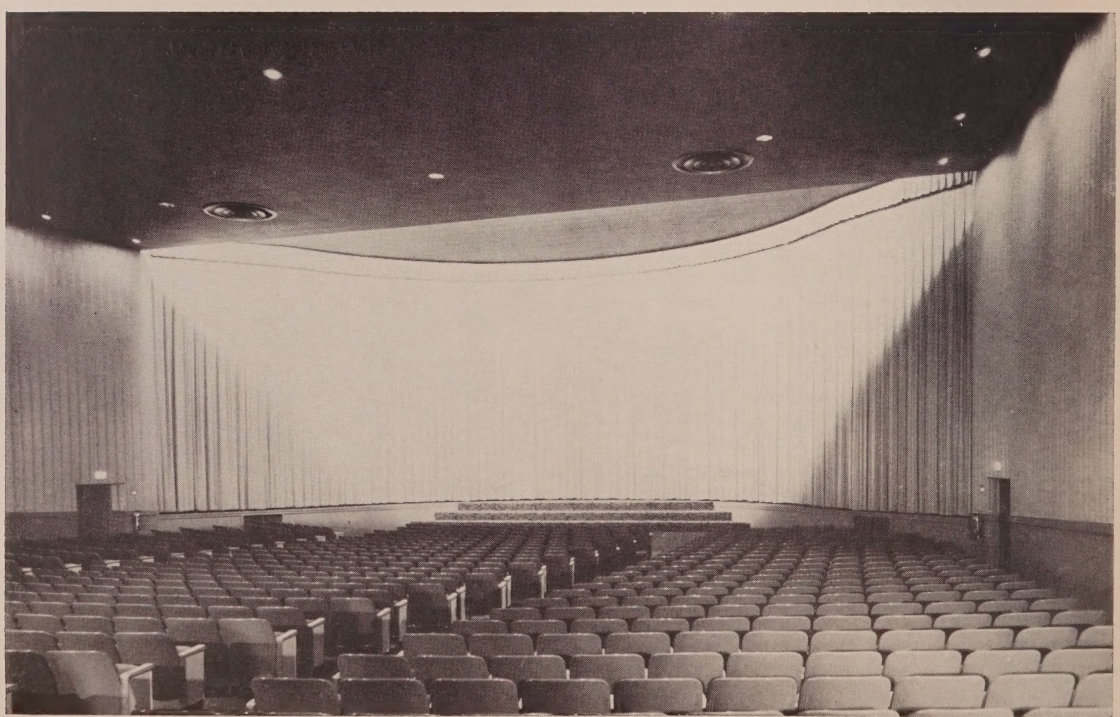
d—Is the type of theatre a balcony, a stadium, or of one floor? The square footage of land coverage must be evaluated against the cubical contents of the building—does the land cost per square foot outweigh the construction cost per square foot?

2—The trend is to utilize the unit of square foot of construction rather than the cost per seat, and this must include all the floors of construction above the main floor—not just the ground coverage.

This method must be analyzed before arriving at a cost estimate for a particular theatre. There are great variables and I have the records to confirm this. The variables are:

a—The type of required construction due to geographical locations and local codes. A theatre in Florida would not have the same requirements for heating and air conditioning as that in Minnesota. The local code requirements in Georgia are not the same as those in Los Angeles and New York City.

b—There is a great variable across the country in regard to labor rates. For instance, bricklayers in the New York area are paid at the rate of over $7.73 per hour, while in the Harrisburg-Pennsylvania area the rate is near $4.20 per hour. Labor in the New York area is near $5.72 per hour, while the Georgia labor rate is under $2.50 per hour. All of these rates are continually changing with the trend upward, but still show considerable variance throughout the country.



1967—A modern theatre interior suited for all-purpose picture presentation. Note the absence of a proscenium arch, the walls which flow into the screen area, slight slope of the auditorium floor, and all seats within a "straight on viewing" area.

NEW THEATRE COSTS

(Exclusive of Architect's Fee)

Drew Eberson–Architect
9 East 48th.ST. New York, N.Y. &
Hartcroft Road, Stamford, Conn.

NO.	Date Comp.	AREA	TYPE	Seating Capacity	Sq. Foot of Const.	General Const. Cost	Cost Per Sq. Foot	Cost Per Seat	NOTES
1	1964	Pitts. Pa.	Balcony No Paving	1,103	16,916	334,953.	19.80	304.00	Difficult Sub-Soil Conditions.
2	1964	Wayne, N.J.	One Floor. Entrance Thru Exist. Store Area.	800	12,540	203,450.	16.22	254.00	
3	1964	Milwaukee, Wisc.	One Floor No Paving	1,185	18,330	366,378.	20.00	309.00	
4	1965	Canton, Ohio	Balcony No Paving	1,125	16,916	278,119.	16.45	247.00	Caissons Required.
5	1965	Phila., Pa.	Balcony No Paving	1,400	25,607	434,500.	16.98	310.00	
6	1966	Norfolk, Va.	One Floor No Paving	800	12,000	180,000.	15.00	225.00	
7	1966	San Diego, Calif.	One Floor. Three Acres Paving.	1,100	18,570	287,800.	15.49	261.00	
8	1966	Shrewsbury, Mass.	Balcony No Paving	1,125	17,307	347,050.	20.05	308.00	Extensive Utility Requirements.
9	1966	Harrisburg, Pa.	One Floor No Paving	1,000	14,757	250,000.	16.90	250.00	
10	1966	Houston, Texas	Balcony. Part Of Enclosed Mall.	1,400	25,000	398,000.	15.90	284.00	Caissons Required.
11	1967	Miami, Florida	One Floor No Paving	1,114	17,785	275,000.	15.53	247.00	
12	1967	Long Island, New York	One Floor No Paving	1,000	16,670	345,000.	20.70	345.00	Difficult Sub-Soil Conditions.

A COMPREHENSIVE CONSTRUCTION COST ANALYSIS BY AREA

c—In the past year we have been unable at any cost to obtain labor in certain trades, such as masonry, electrical workers, and plumbers in many sections of the country. The country has been in a boom period, and there definitely has been a shortage of skilled labor in certain areas and generally in areas where boxoffice is at its best. All of this tends to drive costs upward.

d—There is a great variable as to the amount of air conditioning tonnage and the method of distribution of air as required by the various exhibitors. A well designed theatre will assure comfort for all areas of the theatre. Certain exhibitors have been willing to accept less than good heating and air conditioning, with certain hot spots and drafts occurring in the seating areas.

e—Many exhibitors are satisfied with simply turning on a switch. Others desire to use lighting controlled by means of dimmers and other effects. Some are inclined to sacrifice brilliant lighting, reducing the amount of light sources because of economy.

f—Site conditions are extremely variable. Bad soil may require caissons, or piles, or mammoth spread footings. High water table may require membrane waterproofing, sump pumps, etc.

It is evident that in comparing theatre costs, the blank statement of cost per square foot, or cost per seat, cannot be taken without full consideration of the variables.

The exhibitor expects from his architect a novel, unusual, attractive, exciting design, but it must be practical for operation with minimum maintenance. Also, it must be most economical in its construction costs. What he really means is that he wants a theatre that will return a profit.

In their "hearts," my clients admire most the theatres I have designed for them that show the best profits. To them, this means beautiful architecture.

As an experienced exhibitor and having participated in

many lease arrangements over the years, I feel this knowledge is a very important part of my service as a theatre architect. I believe I have been able to save my clients from errors in the construction elements of lease arrangements with speculative builders. I also feel it is important that the theatre architect has a knowledge of the exhibition business. There are different types of audiences throughout the United States. Tastes are different. One type of architecture may be appreciated in certain areas and completely wasted in others.

New theatre construction faces one basic fact. Construction costs have risen and are continuing to rise. Labor rates under new contracts are going higher and higher. These higher costs reflect the general economy of our nation. It appears that higher theatre rentals will follow the trend.

The present designs are approaching the bare minimus and in some cases sacrificing showmanship and proper theatre design. Exhibitors are faced with the cold reality of higher construction costs, and in some cases are losing the element of showmanship in following the policy that "anything goes as long as it's cheap."

There has been a trend for the exhibitor to utilize the architect furnished to him by the speculative builder—generally, because he feels he is getting it for nothing. The fee of an experienced theatre architect is small compared to the overall picture, and it is a well known fact that an architect experienced in theatre construction can in many cases save more than his fees in economies, absence of extras, and the headaches of the exhibitor in trying to explain to the inexperienced just what a theatre is. This statement is made, I hope, with some humility, but history has validated this fact. The theatre architect should be called in early in the lease negotiations.

The exhibitor's position can be easily understood, but higher costs appear to be in our future. Spectacular and unusual designs cost more money. As an architect, I would love to present a great, exciting, unusual theatre of the future, but who would be my client? No exhibitor is interested in creating monuments, but unfortunately, some are creating "shacks" that will quickly deteriorate.

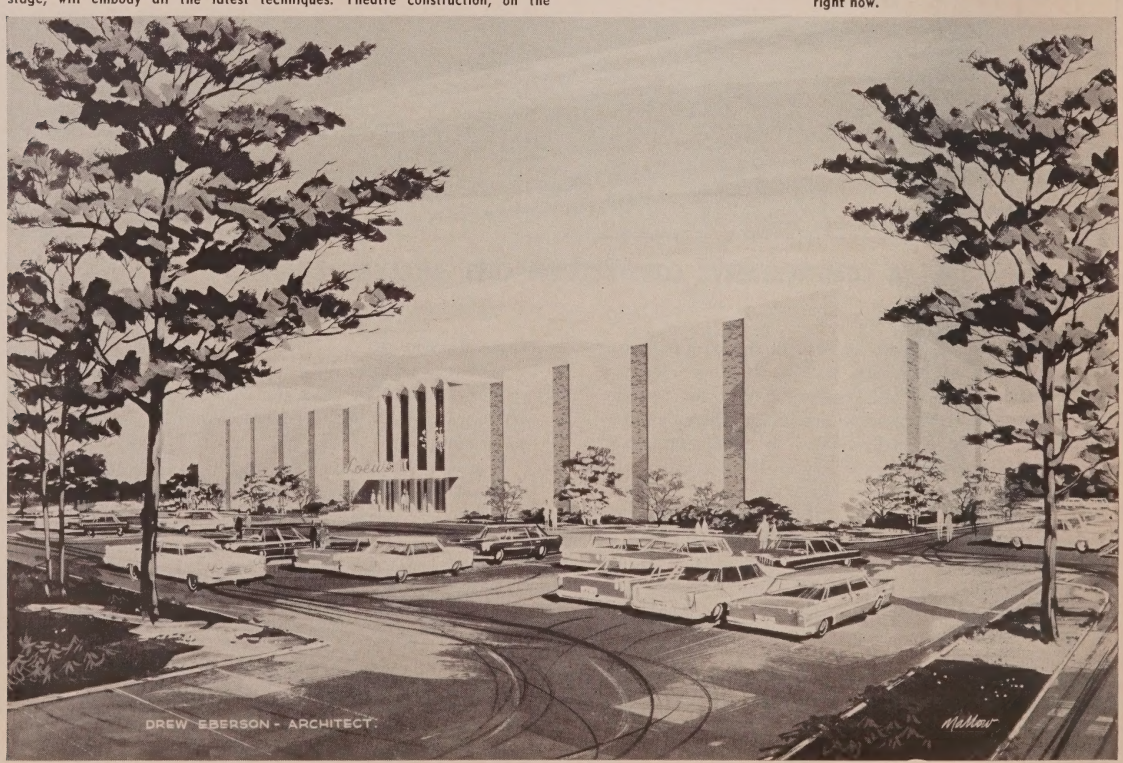
I have been conscious of a trend in which distribution and booking has been influencing greatly the theatre construction concepts.

In some cases, twin theatres are desired when they can be booked properly. In other cases, the twin theatre gives no advantage. In still other cases, small theatres dispersed throughout the populated area give greater flexibility in booking than one large theatre with the same capacity.

The industry's cry of "keep the nut down" will dictate trends.

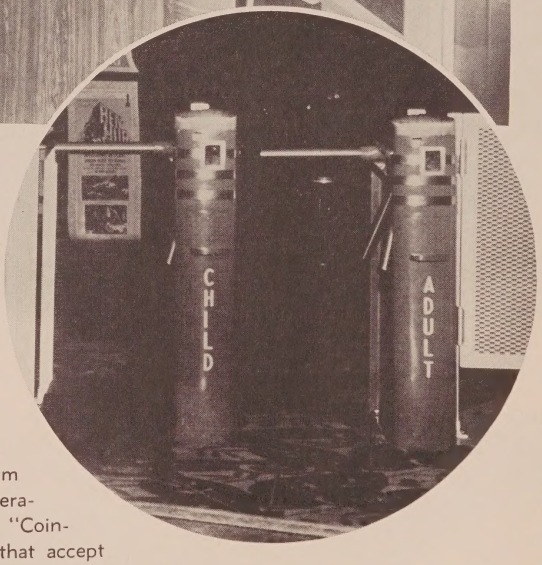
My philosophy for the theatre of the future is to stay "loose," evaluate each situation on its own merits. There can be no set program any more than there can be a set policy for a successful motion picture.

1967—A preview of things to come. This twin theatre, presently in the design stage, will embody all the latest techniques. Theatre construction, on the upswing in recent years, is in one of its most exciting and progressive periods right now.

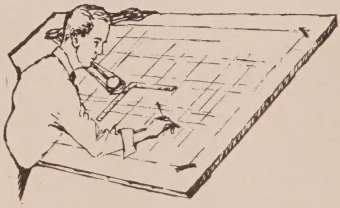


PROVEN TURNSTILE SYSTEMS REDUCE COSTS

CASHIER TURNSTILE SYSTEM—In this effective yet simple operation, the cashier collects admissions and permits patrons to pass through the Perey Theatre Turnstile for entrance into the theatre. No tickets or Ticket Taker are required. The turnstile automatically registers each admission as the patron passes through, thus giving a positive check against the cashier's receipts. The turnstile is usually furnished with two registers to record children's admissions as well as adults. A child indicator is illuminated to show each child admission that has been registered. This theatre admission system is designed to take a minimum of space. The Perey Theatre Turnstile is of the two passage type, permitting free exit at any time. Illustration in the center is typical of the cashier turnstile system.



TURNSTILE and TOKEN SYSTEM — A modern innovation in theatre admission systems which requires a minimum of employees for operation. Using Perey "Coin-passors," turnstiles that accept admission in the form of metal tokens, Adults, Children and Pass Patrons are automatically permitted to enter the theatre after each has deposited the proper token in the turnstile. Tickets and Ticket Takers are eliminated in this system. The Refreshment Stand Clerk doubles as token cashier during the slower periods. Illustrated above is a typical installation using one turnstile for child admissions and the other for adults.



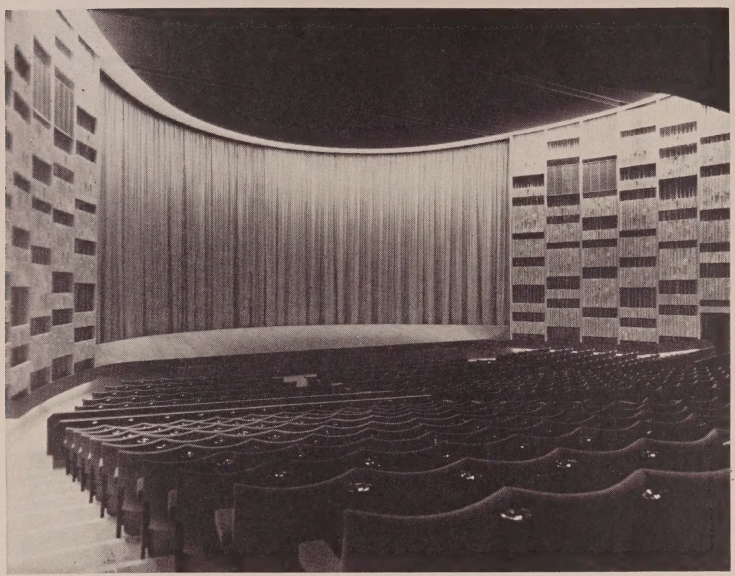
APPLICATION ENGINEERING—Planning an efficient theatre entrance and exit control involves technical problems that must be solved correctly. Perey Application Engineers, with over a half century of experience in the design of turnstile systems, offer their services in the solution of your problem.

PEREY TURNSTILES

106 East 41st Street **New York, N. Y. 10017**

Marble Arch Odeon's D-150, Cinemation

Combination Of All-Purpose Projection, Automation Is Wave Of Future



ABOVE—The auditorium from the rear of the stalls. Note steep tiers.

BELOW—Part of carpeted foyer, showing boxoffice and escalators.

At Marble Arch, London, the Rank Organization has built one of the most advanced theatres in the world—a theatre which in technical facilities is second to none. And high among the new Odeon's achievements in providing the cinemagoer with the most modern facilities available is the Dimension-150 All-Purpose Projection System—the first such installation at any theatre in Europe.

What is D-150? What does it set out to do? D-150 is a process embracing both photographic and projection systems. This combination, employing single lenses and films, recreates as closely as possible the conditions of human vision for cinemagoers.

The photographic system employs a series of lenses ranging in fields of view from a few degrees to a maximum of 150 degrees. The images produced on film are completely distortion free.

The D-150 projection system, as installed at Marble Arch Odeon, uses standard 70mm projectors, with a special lens for distortion-free wide-angle projection. A vital part of the process is the special D-150 screen with an arc of 120 degrees.

The screen, which is manufactured by Andrew Smith Harkness, a company within the Rank Organization, has a curvature of 17 ft. in depth for the D-150 presentation. The D-150 picture actually measures 63 ft. by 30 ft.—with the 70mm. picture measuring 55 x 27 ft.

What does this all mean for the cinemagoer? The installation at Marble Arch Odeon means that Britain now has a theatre equipped for the D-150 pictures which will go into production in the near future. D-150 Inc. of Los Angeles has already signed contracts for film production in Hollywood, and announcements are expected shortly. To date, only one film has been made in D-150—"The Bible."

The most obvious advantage of the process is that the new deeply curved giant screen brings the viewer into the picture as never before. The completely distortion-free picture on the screen gives a sense of audience participation.

The full-screen D-150 presentation generates a realistic sense of audience participation in a manner which cannot be satisfactorily achieved with a flat screen or even one of mild curvature. An important aspect of the process is the "image-to-eye" ratio—for it is not enough merely to place a huge, deeply-curved screen in a theatre. True audience participation and involvement are only achieved with carefully-planned distance and placement of seating in relation to the screen.

Marble Arch Odeon has the advantage of having had the D-150 installation in mind since the drawing board stage. The entire theatre has been planned around the D-150 screen—so that seats in all parts of the auditorium are angled in such a precise fashion

that every patron has the best possible viewing facilities.

In addition, the D-150 lenses at Marble Arch Odeon were specially made in Hollywood for use only at this theatre. The lenses are ground in such a way to provide a picture tailored to this theatre's exact requirements.

The D-150 process is being installed today with tomorrow very much in mind. The fact that this is an All-Purpose System means that standard projection equipment can be utilized without alteration.

At Marble Arch Odeon, this adds up to the theatre having facilities to present no fewer than six picture variations—from D-150 to standard 35mm.

Marble Arch Odeon is the only theatre in the world to feature D-150 and the revolutionary Cinemation system . . . twin technical achievements which fully justify the claim that this is the world's most advanced theatre.

As the name implies, Cinemation is a form of cinema automation. The process, which was first put into use at the Nottingham Twin Odeons in 1965, has been developed and marketed by Rank Audio Visual, Ltd.

Many of the routine functions carried out by a theatre's projectionists can now be handled by Cinemation's centralised, automated control system. A projectionist in the projection box can now control much of his own operation and part of the theatre's general functions merely by pressing a series of switches.

Cinemation, which operates from a console in the projection room, can be programmed for the fully automatic operation of such functions as film projection and sound reproduction and all other operations which depend on repetitive cycles—as well as house and other interior lighting, illuminated signs, heating, ventilation, etc.

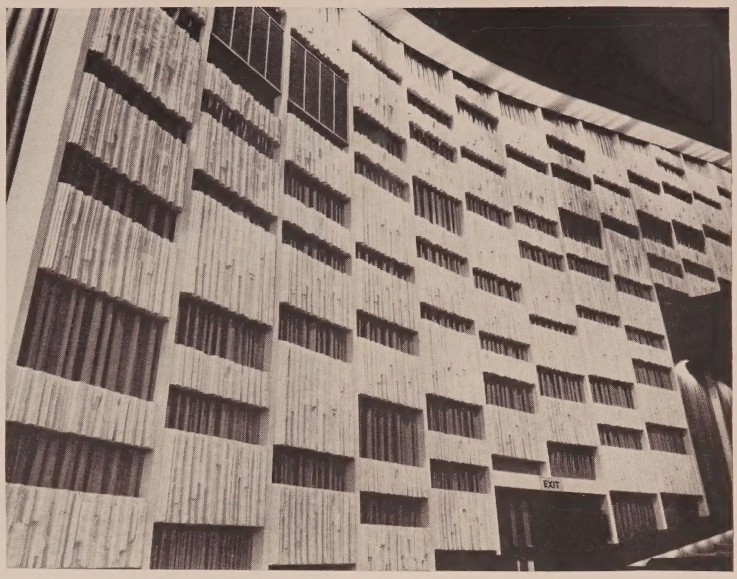
Cinemation will cue all these operations, automatically, 24 hours a day, seven days a week. There is even provision for the switch to Sunday operation when, of course, the time schedules are changed completely.

A more detailed look at Cinemation's qualities shows that it will control the following—the automatic changeover, the operation of screen curtains, screen masking, stage and auditorium lighting, selection between optical and magnetic film reproduction and tape recorded interval music. To be added to these are the host of general theatre functions, mostly of a lighting nature, which Cinemation controls.

As an example of how Cinemation can be used to provide a more efficient service in a theatre, an impulse is relayed from the actual film while it is being projected onto the screen. The impulse will be relayed, via the Cinemation console and, as an example, will result in a buzzer sounding in the manager's office to signal that the film has only 10 minutes to run. The manager has thus received his cue not from a projectionist but from the film itself.

This is the first Cinemation unit to be installed in London's West End. This installation means that the new Odeon Marble Arch will have the benefit of a top projection staff and added advantage of programmed automation.

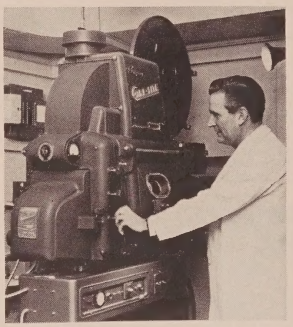
The new Odeon Marble Arch has three Cinemeccanica Victoria 8 projectors, two with motorized lens turrents. The light source is provided by Ashcraft Super-Corelite carbon arc-lamps specially imported from America. The arclamps are powered by Ashcraft "Red Spot" rectifier units.



Fibre-glass panels backed by gold glasscloth for spectacular effect.

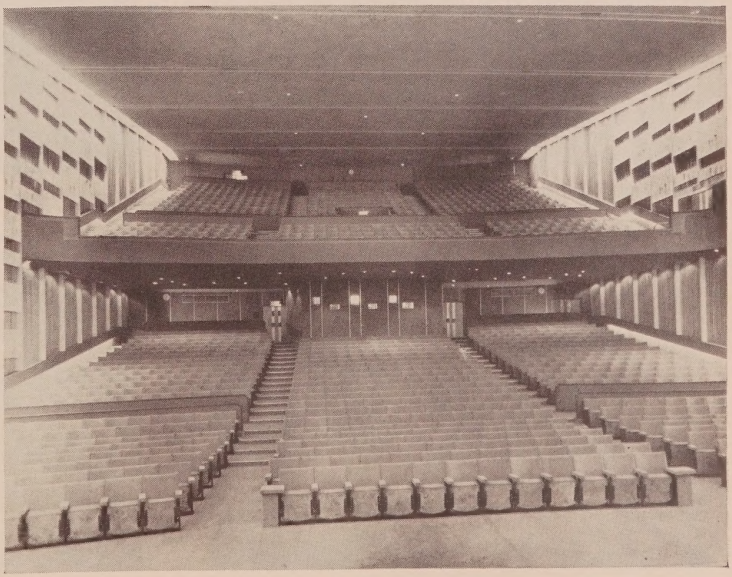
D-150 supplied specially-corrected lens for 70mm presentations and for the full D-150 picture.

The new Cinemeccanica C.65 transistorised amplification equipment is installed at Marble Arch. This has been specially designed to give the new theatre a sound reproduction system which does full justice to the high standards of present-day film sound recordings. There are, in fact, a total of 33 speakers at the new Odeon—16 behind the huge screen and 17 in the auditorium.



Engineer Jack Isaac in booth.

Auditorium seen from screen.



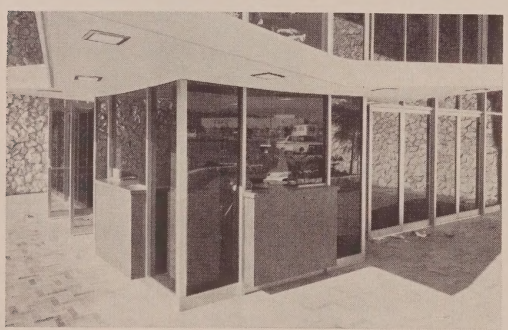
VALLEY CIRCLE

• San Diego, Calif.

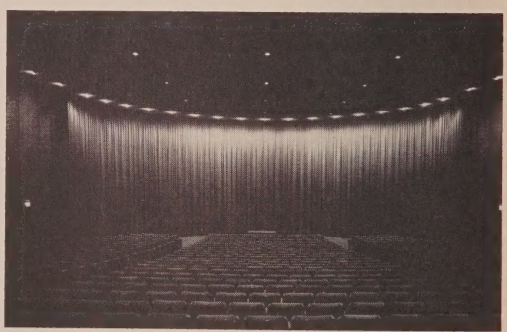
Concrete wings highlight 40 foot pylon.

Equipment Credits

Owner	National General Corp.
Construction Supervisor	J. Walter Bantau, N.G.C.
Seating Capacity	922
Cost	$600,000
Construction	Brick, steel, field stone
Seating	American Bodi-Form loge chairs
Screen	Walker
Sign Letters	Bevelite
Projection	Norelco Projectors
Carpeting	Alexander Smith
Rectifiers	Hughes Electronics
Projector Lamps	Strong Futura II
Drink Machine	International Carbonic, Inc.
Cigarette Machine	Rowe
Ice Cream Display Case	Bally
Butter Dispensers	Server Sales



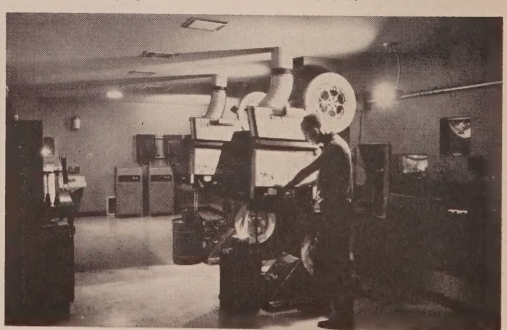
Above: Facilities for two cashiers during peak periods.



Above: Auditorium with 922 American Bodi-form seats.

Below: Attractive, modern candy counter in spacious lobby.

Below: Norelco projection and transistorized sound.



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PLAZA . . .
on the mall
• Allentown, Penna.

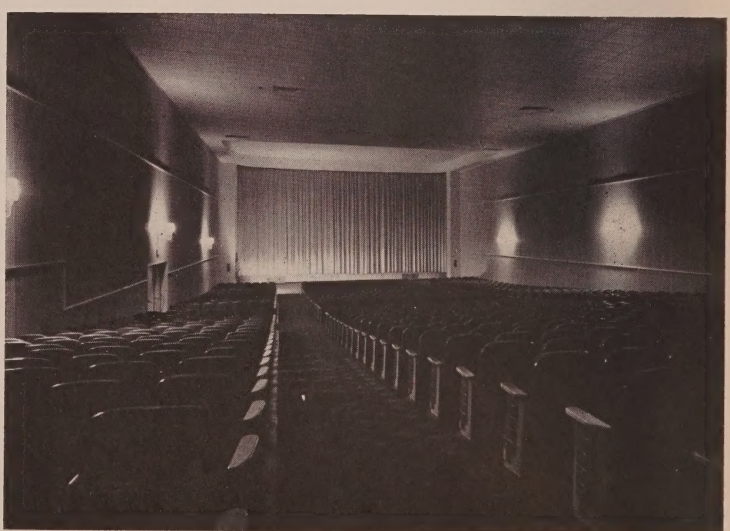
Equipment Credits

Owner	Whitehall Theatre Co.
Architects	Demchick, Berger & Dash
Supply Dealer	Blumberg Bros., Inc.
Seating	1200 Griggs Pushback
Projection and Sound	Century Projector Corp.
Arc Lamp and Rectifier	Ashcraft
Screen	Technikote Corp.
Carpet	Alexander Smith through N.T.S.
Screen Curtain	Dave Brodsky
Signs	Cutler Signs

The Plaza Theatre is located in the new, air conditioned Whitehall Mall, Allentown, Pa. It is surrounded by modern stores and acres of free parking.

Above: The mall viewed from across the theatre's spacious lobby.

Below: The Plaza's entrance, a modern front of marble and glass.



The theatre's auditorium, with its staggered, comfortably spaced spring cushion seats, its luxurious screen curtains which disappear behind the walls to allow a wall-to-wall screen, and its aluminum acoustical walls with a light paint decoration for a modern atmosphere.

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EASTGATE

• Portland, Ore.

THE NEW MILLION DOLLAR Eastgate Theatre is the first, fully integrated, dual theatre in the Pacific Northwest. It's also the first new hardtop theatre on the east side of Portland in 35 years. Those two facts are quite enough to theatremen, but the Eastgate is unusual in a host of other ways. The building is designed so that a single, king-size lobby serves both a 1,300-seat and a 500-seat theatre. Lobby, tickets, concession counters. and projection booths serve both auditoriums. The Eastgate is the brain child of the Eastgate Theatre Corporation, headed by Thomas P. Moyer, Irving Benveniste, and Anthony Teresi, all of Portland.

The building contains 31,000 square feet of floor space. The walls are precast concrete imbedded with white marble and were tilted into position. They are the largest tilt-up walls in the Pacific Northwest. Lighted parking to accommodate 500 cars surround the building. General contractor for the project was H. A. Anderson Company of Portland.

The original design for the Eastgate is the work of Martin Bloom and Associates of St. Louis, in association with Edward J. Nelson, vice-president and general manager of Ballantyne Instruments and Electronics, Inc., Omaha, as consulting engineer.

The distinctive decor is the work of Marilyn Moyer, talented wife of Tom Moyer, one of Eastgate's owners.

The projection equipment is Ballantyne-Norelco 70/35mm. With this versatile equipment, the Eastgate can show any combination of film. The projection light source in the small theatre is Strong Xenon lamps. In the larger theatre, the projectors use Strong Futura II lamps with cold reflectors to develop a brilliant picture.

The sound system is Ballantyne's highly successful transistorized 6-4-1. The 6-4-1 is noted for reliable, long life performance and high

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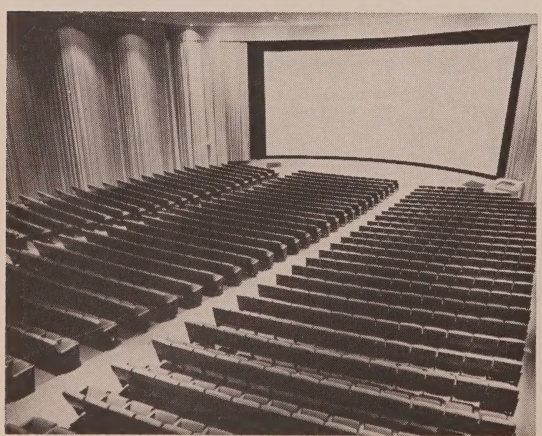
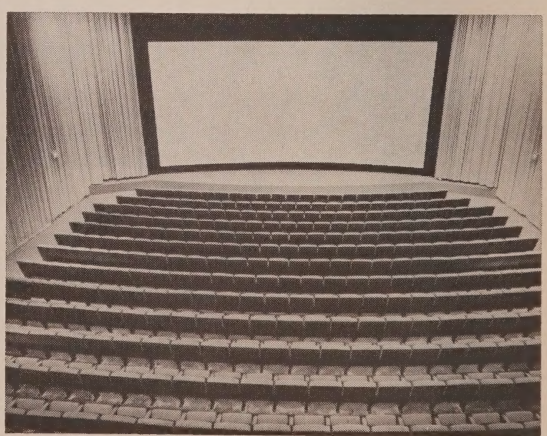
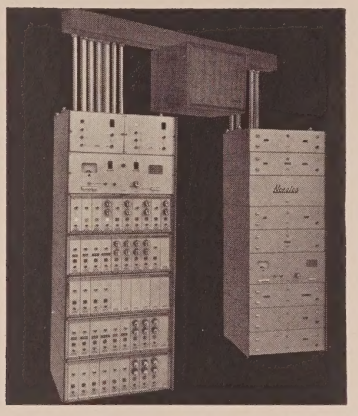


The Eastgate Dual Theatre's 1,300 seat auditorium. The screen, measuring 82 × 30 feet, is the largest indoor screen in the Pacific Northwest. It was manufactured by Technikote Corporation.



The Eastgate's smaller 500 seat auditorium. The Technikote screen measures 20 × 40 feet. The rows, spaced widely at 42 inches, are laid out in the Continental plan, with side aisles only.

"The Wonder Theatre's sound is as good as any in the country"



NORELCO all transistor theatre sound system, as installed at the new Wonder Theatre, San Antonio, Texas... an Interstate Circuit, Inc., theatre.

When the Wonder Theatre selected new Norelco transistor sound to go with their Norelco AAII 70/35mm projectors, it was the first installation of the system in the southwest. How did it work out? Here are a few quotes from the supply dealer (Modern Sales & Service, Inc.) and from owners and film company representatives...

"It was a pleasure to install beautiful equipment and find that when you push the button, it works."

"Extremely pleased with the installation. Went together beautifully, no problems involved whatsoever."

"With the combination of sound equipment and acoustic treatment in the auditorium, I believe we have as good sound as is presented *anywhere* in the country."

"Everyone praised the sound."

"Completely pleased with the lack of problems on the job."

"The two principal operators came off of the oldest established downtown theatre just to be able to work in this beautiful new booth."

Academy Award Winning Norelco AAII 70/35mm projectors were the obvious choice for projection. The new Norelco sound system gives the Wonder Theatre all the benefits of superior Norelco sound as well as sight. Benefits such as six individually adjustable channels capable of attaining perfect acoustical balance anywhere. Push-button sound selection of 3 non-sync sources and every type of film track from single channel optical to 6 channel magnetic. All transistor plug-in amplifier units. A built-in self-testing system. And the remarkable achievement of compacting this entire versatile system into two 15" wall-mounted cabinets.

Your authorized Norelco supply dealer will gladly provide all the facts.

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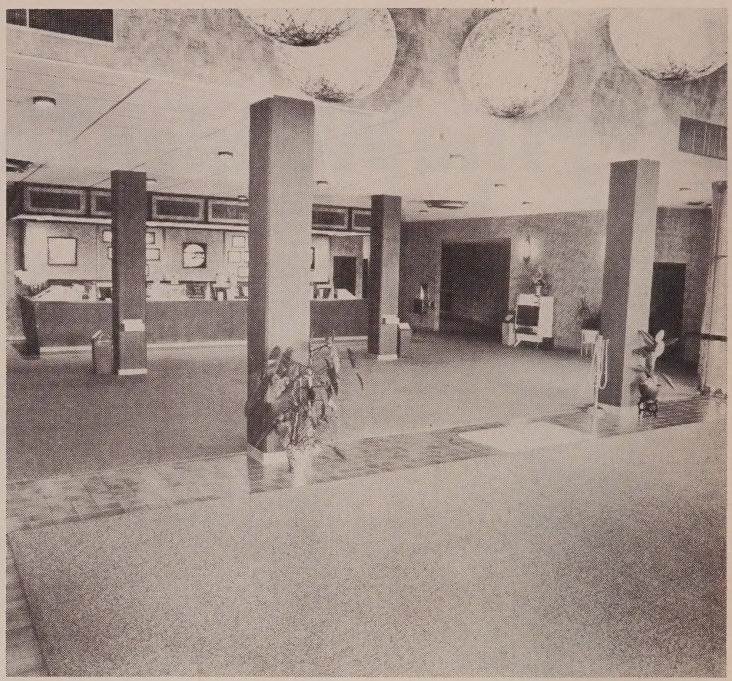


The theatre's lobby provides common concession and ticket handling facilities for both auditoriums. Decorations include walnut paneling, burnt quarry tile, and golden brown carpets.

EASTGATE

(Continued)

fidelity reproduction. The projector also uses Ballantyne solar cells. All sound take-off equipment is wall mounted for easy access and use. Each auditorium has 17 speakers; 12 are located in the ceiling.

The screen in the 1,300-seat auditorium is huge—82 × 30 feet. The one in the 500-seat theatre is 20 × 40 feet.

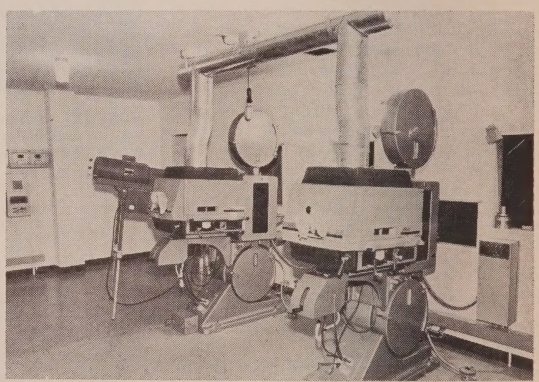
The 82 × 30 foot screen is one of the largest in the country and is certainly the largest in the Pacific Northwest. Both screens were manufactured by Technikote with anti-static pearlscent plastic coatings which do much to add depth of field and richness of color.

The Eastgate mechanical installation is all-electric. It is both airconditioned and heated by six roof mounted pumps. Forty tons of cooling equipment serve the large theatre, and 15 tons serve the 500-seat. The auditorium seating in both theatres gives a maximum of comfort, including 42-inch spacing between rows and luxuriously upholstered Mark II loge seats by Ideal. Seating in the smaller theatre is in the continental style with aisles on the sides only. The large theatre is served by four conventional aisles.

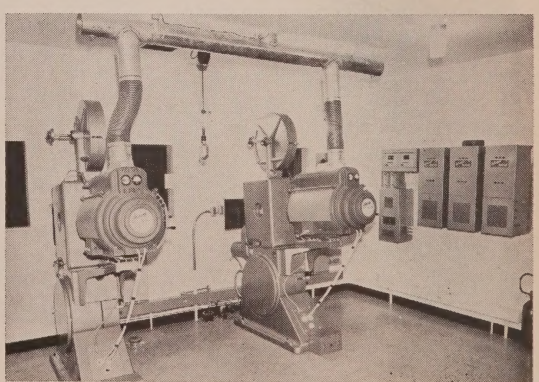
The color scheme and decoration by Mrs. Moyer is tasteful as well as striking in its handling. Colors throughout are combinations of gold, orange and browns.

The gold draperies for the two auditoriums required more than 3,200 yards of fabric. Observers point out that this was more drapery cloth than was required for Portland's new Memorial Coliseum. The flameproof main curtain is 18 × 36 feet high and 110 feet long. Panels are as wide as 25 feet. Traveler curtains are motorized. The entire installation and manufacture was by Stagecraft Industries, Inc., of Portland.

The Eastgate is indeed a landmark theatre in the Pacific Northwest. Certainly, it is a firm vote of confidence in the future of the theatre industry.

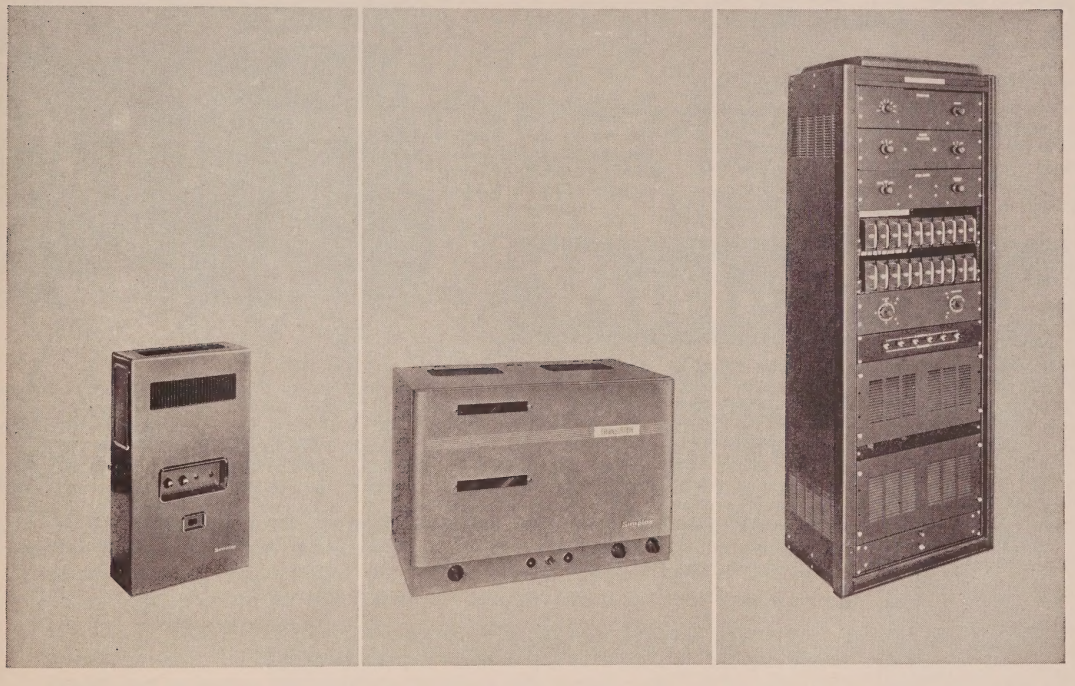


The common projection booth has Ballantyne - Norelco 70/35-mm projectors with Strong Futura II lamps serving the 1,300 seat theatre.



Also in the projection booth are these Norelco 16mm projectors with Strong X-16 Xenon lamps, which serve the 500 seat auditorium.

Which Simplex sound is best for you?



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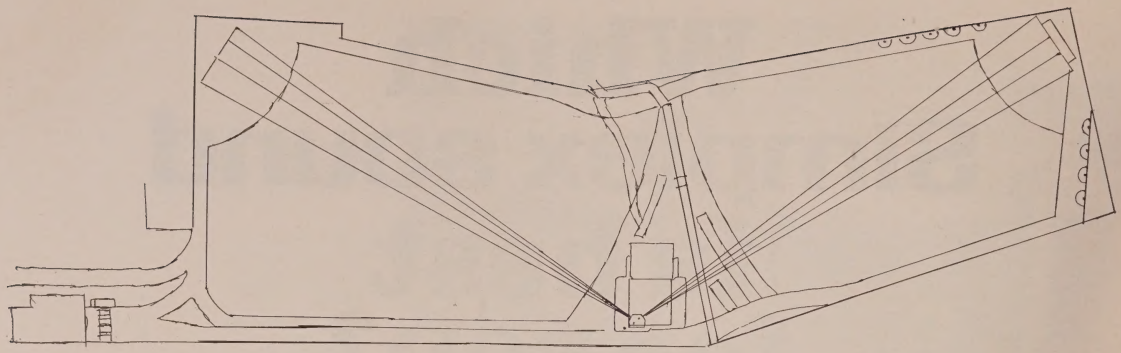
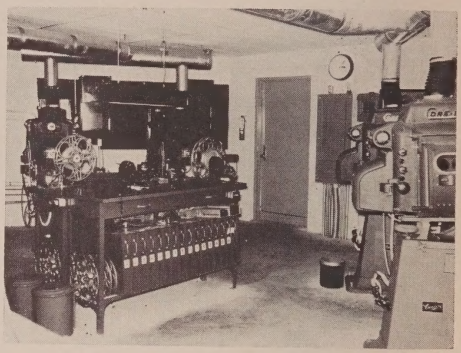


TRI-CITIES TWIN D-I
• Albany, N. Y.



The common projection booth at Tri-Cities Twin Drive-In, with back-to-back Ashcraft Core-Lite 135 arc lamps and Century Projectors. At center are two Neumade film handling packages.

THE MAJOR PROBLEM in most drive-in theatres is excess "stray light," which interferes with good projection and reduces the effectiveness of proper reflected screen light. The new Albany Tri-Cities Drive-In Theatre located in the Albany-Menands-Troy area was designed and built to avoid as much "stray light" interference on each screen as possible.

The screen of the south side of this twin is located approximately 700 feet from the highway with the back side of the screen facing the highway. This avoids all "stray light" from automobile headlights and commercial signs reflecting on the screen surface. The north screen is more than 1600 feet farther from the highway, and such "stray light" is reduced in intensity so that it does not interfere with good screen lighting.

Two Ashcraft Core-Lite 135 arc lamps and two Ashcraft 140 ampere high reactance selenium rectifiers provide the screen lighting equipment in each theatre. The projectors are Century 35mm. All four arc lamps, projectors, rectifiers, and two complete Neumade film handling packages are located in a common booth atop a main building, which houses the elaborate cafeteria, rest rooms, lounges, and offices.

Each screen is 100 feet wide. The length of each throw is approximately 800 feet, which requires special reverse anamorphic CinemaScope attachments with 6″ Bausch and Lomb 4″ diameter back-up lenses. The flat picture lenses are 7.25″ Kollmorgen 4″ diameter.

Each theatre has a capacity of 850 cars. Each theatre is equipped with Eprad Golden Hot-Shot in-car heaters for year round operation. This unusual twin drive-in theatre is operated by Esquire Theatres of America, Boston. The architect was William Black of Boston.

Booth equipment was installed by Massachusetts Theatre Equipment Company of Boston, under the supervision of Eddi Comi, general manager.

The Tri-Cities Twin Drive-in's south drive-in area, as viewed from directly in front of the south screen. The north area is directly beyond the barrier and the service building is at right.

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Another bonus. You can prepare snack foods in slow periods, hold them "flavor fresh" and at perfect, thermostatically controlled, temperature.

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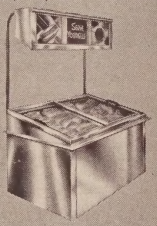
AT TOP: moist & dry heat unit (V-90) for all fun foods.



VCW-36 moist heat counter unit.

VP-24 popcorn warmer

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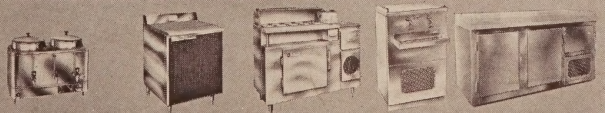

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SUMMER TWIN D-I

• Memphis, Tenn.

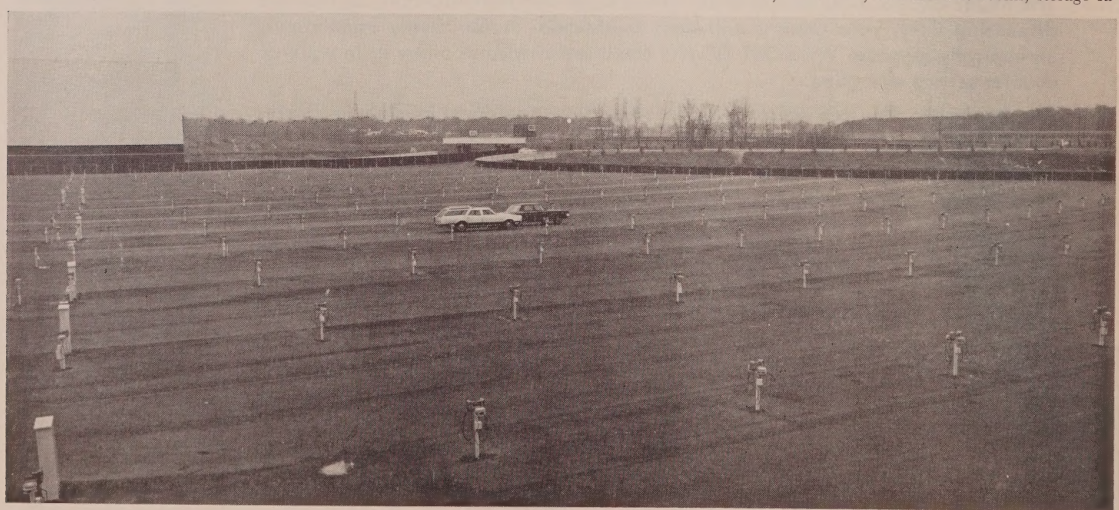
ROADSIDE DISPLAY AND MARQUEE

Equipment Credits

Owner	Malco Theatres, Inc.
Capacity	1600 cars
Projectors and Sound	Simplex XL
Arc Lamps and Rectifiers	Ashcraft Super Corelite
Lenses	Bausch & Lomb
Seating	American Bodiform Chairs
Sign Letters	Bevelite
Supply Dealer	National Theatre Supply
Builder	Buddy Oehrle
Architect	Herbert Hammer

THE SUMMER TWIN Drive-In Theatre has four entrance lanes with a holdout area for 200 waiting automobiles. The entrance sign is 58 feet high. The drive-in has two boxoffices, equipped with General Register ticket machines and boxes, each leading to a different screen area.

The overall site occupies about 30 acres. In the construction, the land was filled nearly eight feet over the entire area. Duke Moody was the landscape architect. The entire area is surrounded by a metal fence and paved with black top. It has a capacity of 1,600 cars. The concession and service building, air conditioned by Governair, contains rest rooms, storage fa-



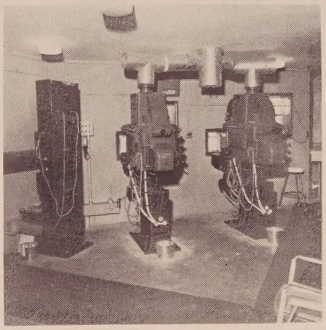
OVERALL VIEW FROM REAR ROW OF DRIVE-IN

EXTERIOR VIEW OF CONCESSION AREA

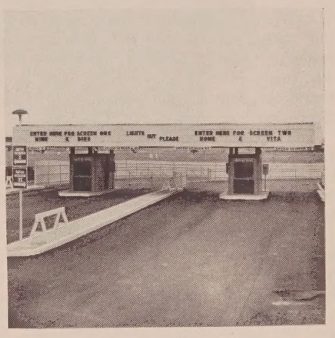
cilities, a kitchen, a double-line concession counter with Manley, Cretors, and Star concession equipment, and two auditoriums, each with a seating capacity of 48. The aforementioned are all located on the main floor. Concession is self-service, all food being prepared ahead of time.

On the second floor is the manager's apartment and the projection room. The projection equipment (see Equipment Credits) makes possible a projection throw of 735 feet and a picture size of 52′ × 120′.

Patron comfort is assisted through the provision of 1,300 in-car heaters. The Summer Twin's total electrical load is approximately 2,000,000 watts. All equipment was provided by the National Theatre Supply Company. The total cost of the drive-in was in the area of one million dollars.



PROJECTION BOOTH



ENTRANCE WAY

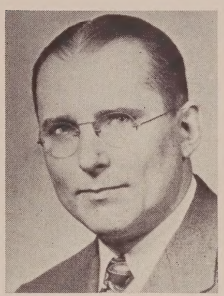
INTERIOR VIEW OF CONCESSION AREA

A Discussion Of Multi-Dimensional Films

"Two-Eye" Movies To Add New Excitement As Industry Heads Into Bright Tomorrow

In his address to the recent TEDA-TESMA conference, Mr. Davee touched on some very pertinent facts relating to multi-dimensional films. We present here the major portions of that address and a look into the role of the laser light beam in multi-dimensional films of the future.

By Larry Davee
President
Century Projector Corp.,
National Entertainment Workshop



IT IS NOT particularly strange that thruout the ages, either thru the arts, painting, modeling, photography, or by optical methods, many attempts have been made to re-create ourselves in what may be termed three dimensional replicas.

The word "stereoscopic" means "seeing solid." We are accustomed to saying "seeing in third dimension" or stereoscopically. What we really mean is "seeing ourselves as others see us."

We use the term binocular vision as opposed to monocular vision to differentiate between just pictures and reality. When we have binocular vision we see with two eyes —monocular vision we see with only one eye. We know about "one eye" movies, but we know little about "two eye" movies.

If we see with only one eye it is impossible to judge distance, the size and shape of unfamiliar objects or situations. Some idea of relative distance can be estimated by the viewer of objects of known size. Some additional relative information may be obtained by moving the head, as with driving a car, by relative motion. A good example of relative motion effects is the Cinerama concept "invented" by Fred Waller using peripheral vision. As is well known, the impact on the audience is nothing short of stupendous. The limitations of the process are obvious—without motion, everything becomes flat, large but flat.

Another factor assisting monocular judgment of distance is the effort necessary to focus the eyes according to the distance of the object from the eye. Quite naturally persons viewing a motion picture, either the large screen varieties or the regular theatre screen, have only one distance for the eye to accommodate. This is the distance from the eye to the screen. It can not "see" or "feel" distance. Only thru lights and shadows, color contrast and motion can pseudo effects be created.

Such judgment is at best, very imperfect. When D. W. Griffith, I believe it was, "invented" the close-up, he tried to substitute "cuts" from long shot, to medium shot, to close-up to overcome the limitations of "monocular" pictures. Tricks of the trade have been used over and over again so that today a director or camera-man can read from a book or select photographic examples of just how to substitute "effects" for the real thing. Television has been able to unbundle a whole new bag of tricks to overcome monocular vision limitations and enhance entertainment values.

Next Entertainment Area

Binocular (multi-dimensional) pictures will inevitably write the next era of entertainment which I believe is just around the corner. With binocular vision a new and vastly superior depth of perception can be obtained. As a matter of fact, properly executed binocular films can create "living" human beings in the theatre.

It is interesting to note that depth perception is due to considerations which do not enter at all into monocular vision. It is in fact the difference, rather than the similarity of two sets of information which is of importance.

Multi-dimensional films are inevitable, but another fiasco like the last 3-D cycle could well delay its adoption and development for years.

A new company has been recently formed to design, engineer, and project multi-dimensional films. The name of this company is National Entertainment Workshop.

Real professional theatre multi-dimensional effect requires all of the knowledge and experience available within and without the motion picture industry. It requires the greatest precision possible and the use of advanced optics, coupled with mathematical formulas, designs for the cameras and projectors, and the guidance of the camera men and the theatre operation.

Viewers Required

As far as I know, at the present time, there is no way to obtain multi-dimensional motion pictures in a theatre, for viewing by large numbers of people at the same time, without using "viewers." The objection to viewers, I believe, is in great part because of the failure of previous processes as they have been presented to the public. By projecting multi-dimensional films in accordance with already patented features, it is possible to produce a theatre result which eliminates all eyestrain and allows viewing and listening for several hours (all day if desired) without eye fatigue or discomfort. As a matter of fact those who have viewed this new process are in complete agreement that eyestrain is non-existent.

The design and construction of the viewers can also contribute to the elimination of eyestrain and discomfort.

There are many considerations which must be given to all phases of obtaining acceptable multi-dimensional results.

It should be noted that it is possible to have multi-dimensional animation. This feature has already been adapted to the teaching of solid geometry and the construction of titles, where the letters are "floating" in the audience in front of the real action. They could "float" in back of the action, also above and below. These effects are certainly ticklers to the imagination.

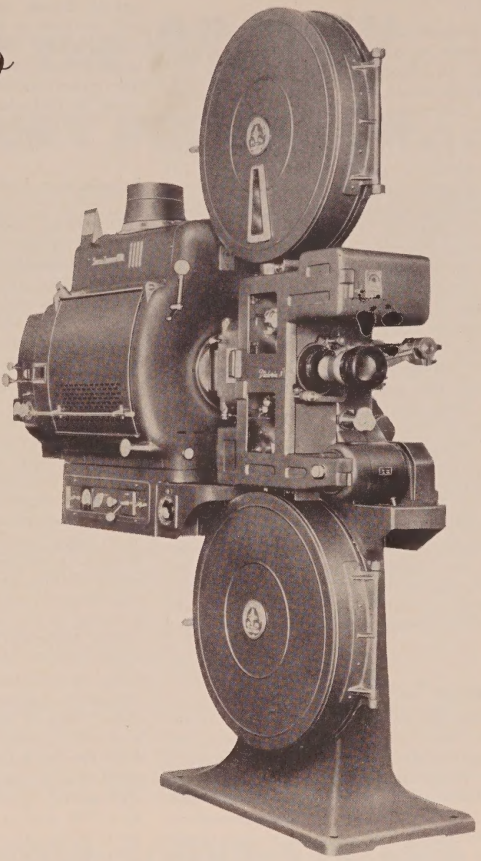
3-D In Industry, Hospitals

The NEW system has been adapted to the complicated task of teaching assembly men how to assemble parts into complete assemblies; for example, the field disassembly and assembly of firearms, etc. It is quite obvious that such adaptations would be worthless unless the action taking place was in its exact

(*Continued on page* 30)

Victoria 8

35 mm / 70



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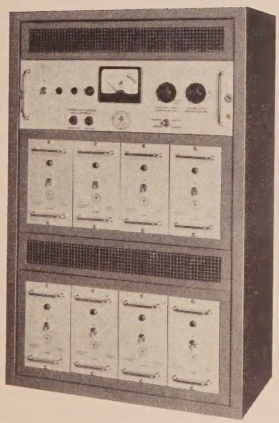

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Multi-Dimensional Films

(*Continued from page* 28)

true position with respect to all other action and parts included in the picture. In other words, an object 12″ long, 12″ wide and 12″ deep should look as if it was in those exact dimensions. The new multi-dimensional process will do just that.

Its use for recording operating techniques in hospitals is proven where close-up 3-D photography is essential.

The cameras in this new multi-dimensional process must be controlled with accuracy. From the camera man's standpoint, however, these cameras can be calibrated so that the results will appear on the screen in their proper size and position.

Once the camera crews have mastered the art of multi-dimensional photography, the actual setting up of the equipment is not difficult nor should it increase production costs materially.

For all practical purposes, therefore, the new process allows much the same camera set-up and production routines as are now employed. The difference, of course, is that now photographic results can be obtained in multi-dimensional conception.

Patents now issued cover the camera designs and operation. Additional patents are either applied for or will be applied for, covering the multi-dimensional camera and projector designs.

Projection Techniques

After the multi-dimensional films are finished they can be projected in most all recognized film processes, including stills. The ramifications and adaptation of the multi-dimensional process are seemingly endless. The projection of multi-dimensional motion pictures in a motion picture theatre is not difficult but must be handled correctly. The many possibilities for the reproduction of these films makes the selection of the most economical method one of choice. It is therefore expedient to select a method of photography which will meet all of the known factors desired in particular circumstances. Included in these considerations are the following: 1. SCREEN WIDTH. 2. SCREEN HEIGHT. 3. DEPTH OF VIEWING. 4. ILLUMINATION. Contrary to all previous 3-D projection in the past, this new multi-dimensional presentation requires an analysis of the exact position of objects as they will be seen in the theatre. In other words consideration must be given to the theatre audience, the width of the theatre, the height of the theatre, etc.

It is interesting to try to visualize sitting in a theatre that has no rear wall and with a view extending as far as the eye can see, from as close to a person in the audience as may be desirable.

Although the projectors for multi-dimensional films are practically standard, they must be "modified" for this type of projection. This means that they must be properly aligned (if using interlocked equipment) or the lenses properly adjusted (if using double frame 70mm. or 35mm. films).

There are patentable features about the alignment of the projectors which can not at this time be divulged. The adjustments required, having once been made, however, will continue to operate indefinitely without readjustment. The screen, of course, must be of a type that will reflect polarized light. The present screens used by NEW have been made by Technikote Inc.

Lamphouses, Lenses

Depending upon the size of the theatre and the variable factors inherent in any theatre, the lamphouse is most important in the multi-dimensional presentation. New designs or arc lamps are under consideration to fulfill the expanded requirements anticipated. Under certain "normal" conditions, standard arc lamps may be used with some modification.

Lens design is a very important part of multi-dimensional projection. No longer is it desirable to just pick any old lenses having the same speed and focal length for each projector. Naturally, it all depends upon the particular method for projection as to the physical size and shape of the lenses required. With multi-dimensional projection, attention is given to the exact size and shape of each frame of film projected. This can only be approximated with "standard" lenses, and as a matter of fact, with "standard" projectors.

The projection of multi-dimensional pictures, without eyestrain, will therefore require special lenses, with special adjustments and exact alignment of the projection equipment. None of these requirements, however, make the operation of the equipment critical from the projectionist's standpoint. As a matter of fact, the projectionist may find it easier and more enjoyable than projecting ordinary 2-D motion pictures on presently obsolete equipment found in the oldest theatres.

Modern theatre going customers require modern theatre operation, whether for multi-dimensional projection or standard 2-D projection. It is certainly false economy to believe that any old projection or sound reproduction is good enough for the more sophisticated audiences we have today.

Not For Home TV

Multi-dimensional projection and true stereophonic sound will provide a theatre result, without excessive production or projection costs, which can not be duplicated on home tv or home movies. Multi-dimensional large screen projection (60 to 80 feet long) can not be duplicated anywhere without the refinements included in the patentable feature of this new system.

There are other systems in existence and so-called 3-D effects have been used for years. Motion pictures were literally only hours old when the thinking turned to 3-D for better reality. At that time, red and green viewers were used. Color reproduction was not possible and the effect was amateurish to say the least. The system created great discomfort and eyestrain.

Many books and scientific papers have been written about how and why people see depth. There is much work still to be done to adapt production to this new multi-dimensional medium.

Working in the third dimension is intriguing, to say the least, and properly handled it could be a most popular type of entertainment.

Some theatre equipment is not suitable for multi-dimensional projection. Most available lenses can not be used. Very few, if any, screens now in the theatre can be used.

We must all appreciate that any investment in theatre improvement is money well spent and the returns can be very profitable to the theatre.

You have never seen multi-dimensional motion pictures nor have they ever been shown for public entertainment. I believe multi-dimensional films will open a new vista of specialized entertainment.

The Laser Considered

Along these lines, a relatively new method of recording and reproducing light in three dimensions, and in color, is receiving serious consideration. This new system, dubbed "Holography," uses the much publicized laser light beams.

There are many scientists and engineers now engaged in the research of laser light. From many articles that have been written, one might assume that motion picture theatres could look forward to "Holography" or laser light as an answer to the problems of maintaining audience interest in our theatres.

Our group representing National Entertainment Workshop is working closely with the "inventors" of laser light in view of adapting it to motion picture theatres.

It is difficult to predict when developments of this kind might be commercialized. There are many scientific problems yet to be solved. Motion pictures have been produced by this process, but in sizes far removed from the screens now used in motion picture theatres.

It would seem, therefore, that the fundamental conception of producing 3-D commercially will rely upon motion picture projectors and sound reproducing equipment in much the same form, size, and shape as is now being used in professional theatres.

The idea of directly projecting 3-D motion pictures into a theatre, although not impossible, is highly improbable in the foreseeable future.

I believe our motion picture industry should concentrate on enhancing the entertainment value of motion picture presentation, in both 2-D and multi-dimensional films, by adopting the latest and best devices now know to the art.

Waiting for elusive claims of inventors to become commercial realities could be costly to our industry. At the same time, I believe that we should give careful consideration to any investments which might be required in order that these new developments can be thoroughly investigated, and, if necessary, money should be spent in research and development so that the industry will not be caught in another competitive situation.

Century PROJECTION AND SOUND SYSTEMS

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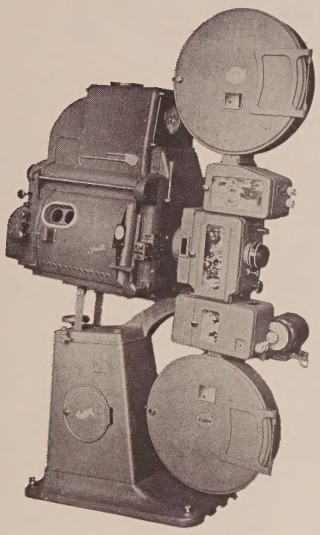

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HIGH EFFICIENCY MECHANISMS. CENTURY projectors require almost no maintenance. They contain fewer parts in simple arrangement so that stress and wear are at a minimum. The ingenious design of the main drive shaft eliminates the pinion and stud unit of the soundhead coupling and provides a more positive trouble-free drive, means less trouble, lower maintenance, less vibration, sharper pictures . . . finer projection.

CLEAN, TROUBLE-FREE OPERATION. CENTURY has reduced lubrication headaches. There are no oil sprays or oil baths to mess up film and projection room. Oil-less bearings and glass-hard steel gears rule out bindups.

MAXIMUM LIGHT PROJECTION. The mechanism is designed for f/1.5 optical system and 4" diameter lenses and will accommodate the latest high-intensity arc lamps.

WATER-COOLED PROJECTOR APERTURE. Another CENTURY design. CENTURY'S non-condensing, slide-in, water-cooled aperture is a model of simplicity to use and it will pay big dividends in improved projection.

CURVED FILM TRAPS & GATES. CENTURY curved gates are patterned after the well known CENTURY film trap and gate. This sturdy precision design provides positive positioning of the film—therefore positive focus. The aperture plate is an integral part of the film trap and serves to maintain correct focus.

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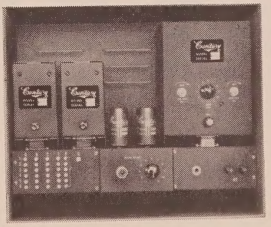
- ★ With new ALL-TRANSISTOR 35-WATT POWER AMPLIFIER that provides adequate power for even the largest Motion Picture Theatres requiring hi-power intelligibility. Ideal for the smaller Theatre because of its reliability and freedom from distortion.

Each CENTURY installation can be selected to meet the physical or financial requirements of any theatre or drive-in.

CENTURY sound reproducers feature the famous *hydro-flutter suppressor*, exclusively—winner of an Academy Award because it is a "fundamental improvement in film drive" and "results in improved quality in the theatre." (Citation of the Academy of Motion Picture Arts and Sciences.) CENTURY sound has unusually high fidelity due to the low flutter obtainable with CENTURY sound reproducers.



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NEW YORK, N. Y.

Norelco's Solid-State Transistor Sound System

Three Basic Types Of Systems Adaptable To Varied Theatre Sound Requirements

By Fred J. Pfeiff
Technical Manager
North American Philips Co., Inc.

After personal checkouts by Norelco engineers of a number of installations, it was decided to offer this now proven solid-state equipment for the benefit of exhibitors in the U.S. As a consequence, Norelco can supply three basic types of all-transistorized theatre sound systems. Starting at the top there is the OMA-6 system for 70mm, C.S. and 35mm optical. The next smaller system is the OMA-4 equipment for four track CinemaScope and optical reproduction. The O-3 provides for optical only reproduction.

All systems have the capability of three optical sound channels from either photo-cell or solar cell pickups. All systems provide up to three non-sync inputs for records, microphones or tapes. Equipments for three machine inputs in all modes are also available.

Virtually 100 percent emergency protection is built into OMA sound systems. All amplifiers and equalizers are of the plug-in type. The normal MONITOR power amplifier is useable in place of any of the normal auditorium power amplifiers. All Bass-Treble equalizers are plug-in and easily interchanged. The three optical pre-amplifiers are interchangeable. The same applies to the C.S. and 70mm magnetic pre-amplifiers. Even the power supplies are duplicated to provide one spare unit. Every version of the Norelco system includes at least one Test/Control panel. The control panels include a 1000 Hz oscillator and a multi-purpose meter.

These latter facilities provide for metering of pre-amplifier voltages, exciter lamp current, PEC (if used) polarizing voltages, individual checks of pre-amplifier, equalizer and power amplifier outputs.

The control panels also allow for selection of monitoring individual or "ALL" channels.

The equalization controls range between + 15 db and – 15 db at 20 Hz and 20000 Hz, and are continuously variable—requiring no soldering or substitution of components.

The A.C. power drain is less than six amperes.

The 40 Watt power amplifiers can be plugged in for output impedances of 2-16-30-60-125 and 250 ohms. A 70 volt tap is included for use with surround speakers.

Installation is easy, consisting of one or two wall mounted cabinets plus the front-wall mounted controls, all requiring no floor space.

The volume control is *front* wall mounted for convenience of the projectionist. Extensions to the second, and if used, the third projector are provided.

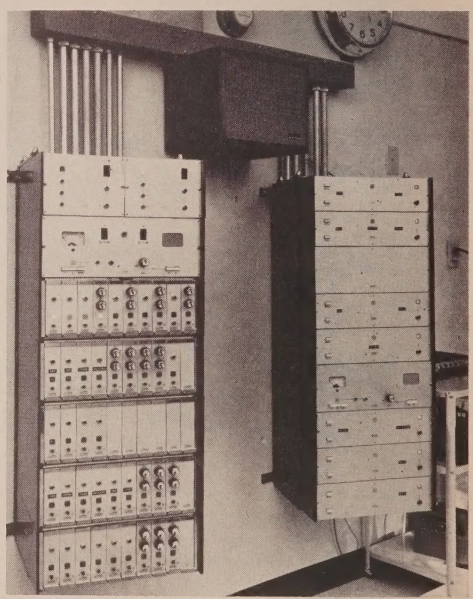
Even this volume control includes at least one spare section that can be plugged in, in place of one of the regular potentiometers.

Using the built-in oscillator and multi-purpose meter, projectionists can quickly check the entire system each day to assure optimum performance. In the remote event that trouble does develop, it can be quickly isolated using this test equipment and corrected by simply plugging in a replacement unit.

Recent installations have been made at the Cheri I in Boston, the Wonder Theatre in San Antonio, the Glenwood Theatre in suburban Kansas City, and the Plaza Theatre in Jacksonville.

Solid state theatre sound systems, either complete or in partial form, have been available for about three years in the U.S. In too many instances, the equipment of earlier design was sadly lacking in performance and dependability. Despite the many fields in which Norelco operates, the development and designing arms of the organization moved with much caution. An exhaustive survey was conducted on the use of transistors by others in the cinema field.

The problems experienced with these equip-



Norelco all transistor theatre sound system, as installed at the new Wonder Theatre, San Antonio, Texas, an Interstate Circuit, Inc., theatre. Installation was by Modern Theatre Supply, Dallas.

MANY LEADING HARD TOP THEATRES in the U.S. are equipped with Norelco 70/35 projectors—the original Todd-AO 70mm equipment. Through the past 11 years plus, since the introduction of Todd-AO, Norelco 35mm and 16mm equipment has been widely bought for hard-tops, drive-ins, industrial situations, various government installations, studios, screening rooms, educational installations, and other specialized applications.

Considerable has been written and published describing the foregoing equipment.

In this article, we would like to report on the most recently introduced Norelco product, the All-Transistorized Sound Systems.

ments were tabulated and evaluated.

As a result, the final phase of the Norelco all-transistorized sound system was delayed until proof had established the dependability of our transistorized power amplifier design.

In the latter part of 1965, the make-up of three basic types of theatre sound systems was firmed.

During this period, the Motion Picture Equipment Division of Norelco cooperated closely in the Philips development work.

About two years ago, the program was finalized. Installations were made in leading theatres in England and on the European continent.

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New Spotlights Provide Drama For Theatre Stages

Strong Electric Furnishes Different Lamps To Cover All Types Of Stage Activities

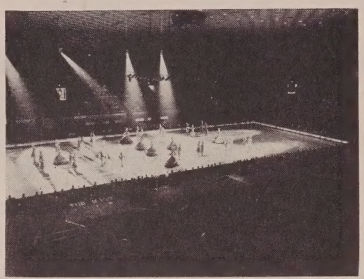
THE INTEREST in live theatrical presentations has spread within the past decade to the extent that follow spotlights, such as were once used almost solely in vaudeville and legitimate theatres, are now used in dozens of different fields. It is generally recognized that sparkling light movement and color add a theatric and dramatic appeal to all presentations.

This broader usage has necessitated the redesigning of spotlights to match the variable requirements of building size and length of throws such as are encountered between intimate rooms and fairground use. Auditoriums today are frequently ten times or more larger than those of a quarter century ago, and performers have become more knowledgeable and demanding in light brilliancies. Portability and simplification of operation also have become necessities, especially where professional operators are not possible.

For the shorter length of throws, under 120 feet, incandescent light sources are acceptable. For larger throws, the more efficient carbon arc spotlights, which supply as much as eight times more light, are a requirement. Where black light effects are desired, the carbon arc is preferred because of the ultra violet richness of the light.

Although readers of THEATRE CATALOG are mainly concerned with equipment for the motion picture theatre, many projectionists have become actively involved in operation of spotlights in hotels, night clubs, convention halls, and coliseums.

In selecting spotlight equipment to obtain desired brilliance and maintain operating costs in line with the results required, there are guide lines which assist in tailoring the equipment to the job. A rundown of the capabilities of the present models in the line of spotlights manufactured by Strong Electric illustrates what can be expected of each class of lamp.



EXHIBITION CENTER, LOUISVILLE, KY.

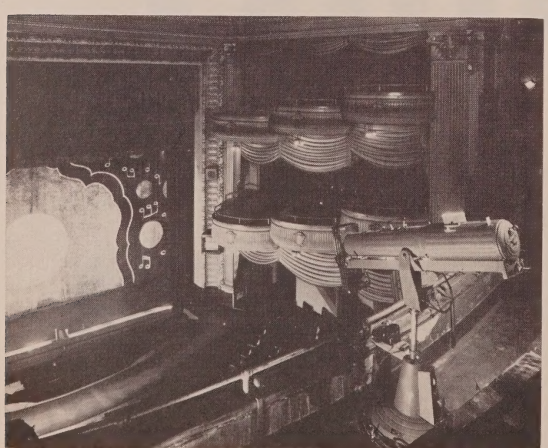
The 1000-watt incandescent Troupit spot should be used only for short throws—never over 70 feet. This limitation pretty much rules it out for theatre use. It is best used in restaurants, night clubs, fraternal organizations, and by schools.

The 1000-watt incandescent Trouperette has a controlled two-element variable focal length lens system which eliminates the waste of light and intensifies spot brilliancies nine times that of conventional incandescent spotlights of equal wattage. It is being widely used in school dramatics courses to impart a professional touch and by theatres with throws under 120 feet. The Trouperette plugs into any 110-volt outlet.

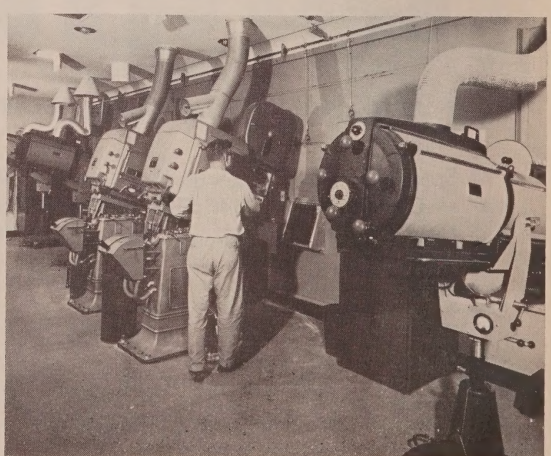
The high intensity, direct current Carbon Arc Trouper with variable focal length lens system, fully automatic arc control, six slide color boomerang for providing colors to match desired moods, ultra violet filter, and silvered glass reflector is a tremendous favorite with theatres, hotels, auditoriums, convention halls, and coliseums where there is a throw of up to 200 feet. Athletic departments of schools use them to make sports participant introductions interesting and half-time ceremonies more spectacular. The carbon feed automatically maintains a constant uniform arc gap to assure perfect focus and steady, quiet light at all times. The Trouper can be operated continuously for one hour and 20 minutes before requiring retrimming. It has a self-contained adjustable, self-regulating power unit in the base and plugs into any 110-volt A.C. outlet. No extra equipment is required.

The extremely high powered Super Trouper direct current Carbon Arc spotlight has a variable focal length lens system silvered glass reflector, dimming control, six-slide color boomerang, and built-in power conversion unit, and automatic carbon feed which maintains a constant uniform arc gap that assures a perfect focus at all times and a steady light free from hiss or flicker. It is almost exclusively used by large theatres, particularly legitimate houses, auditoriums, race tracks, fairgrounds, coliseums, stadiums, rinks, traveling

(*Continued on page* 59)



TOWN HALL THEATRE, TOLEDO, OHIO



FISHER THEATRE, DETROIT, MICHIGAN

Fanta is the largest selling brand orange soft drink in the world.

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Fanta Orange smells so much better... it just has to sell better. Contact your local wholesaler for The Coca-Cola Company for Fanta Orange. Also Fanta Grape and Fanta Root Beer.

FAST—A Modern Theatre Boxoffice System

Quick And Easy Ticket Sales And Accounting Result When N.G.C. And N.C.R. Combine Know-How

EDP COMPATIBILITY has gone to the movies.

FAST, a new ticketing procedure developed jointly by the National General Corporation and NCR, introduces "hard total" accounting controls and direct computer compatibility to box office operations.

"We consider this the most significant improvement in the administration of motion picture chains in 30 years," said National General president Eugene V. Klein in announcing the FAST program. "We can now enjoy the same caliber of control in a theatre box office as supermarket chains do at their check stands."

FAST stands for *F*oolproof *A*uditing and *S*ale of *T*ickets. It utilizes a modified, multi-total NCR Class 52 sales register with an optical font audit tape and automatic change dispensing capabilities. The FAST machine also has the price pre-setting feature available on NCR registers. Up to seven different types

This machine is the hub of the FAST system. The row of keys at the right designates the type of ticket to be issued. The row of keys at the left is for the entry of the quantity of tickets to be issued. A list of sales appears in a window at the right.

of tickets can be issued, each with the activating of a single key.

The new ticketing technique is the result of almost two years of joint research between National General and NCR. Four different models of machine were developed, installed and box office tested before the system was finalized. The present model has been in continuous use since Jan. 12, 1966, at the Fox Northridge Theatre, Northridge, California.

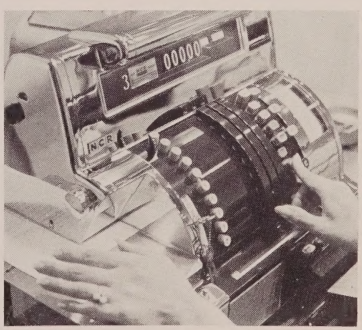
With tickets now printed on continuous tapes, the FAST system eliminates the need for theatres to inventory pre-printed tickets. The ticket stock used in the NCR machines contains background printing of the National General symbol. The register enters the name of the theatre, the amount and type of the ticket, the date, and a consecutive control number. The roll stock is scored so that ushers can snap tickets apart in giving the patrons a stub at the door.

"The pricing flexibility inherent in the FAST system is vital in today's market," said a National General spokesman. "There just isn't time to react as fast as we would like if we have to wait for new tickets to be printed

At a FAST cashier station, tickets are accounted for by an NCR-NGC class 52 NOF theatre ticket machine (center foreground). The unit at the left issues the coins for patron change. Automatic coin dispensing speeds ticket selling by an estimated 25 per cent.

and shipped to the theatre every time a change is made."

The new class 52 Theatre Ticket Machine has a row of keys for use in selling multiple tickets in a single transaction. Up to 11 tickets



How to keep records without really trying. Hourly and daily attendance and income figures are printed on FAST operating reports by inserting the document into the printing platen and triggering a reading of register totals.

of one type can be issued by depressing a quantity key and one of the pre-set amount keys.

All entries are accumulated internally on a series of total registers. One of these is resettable for use as a "house counter." The theatre manager sets this to zero when he opens in the evening. It can also be reset at the beginning of a new show. Its function is to display the number of tickets sold at the current performance, letting the manager know how many more tickets can be sold before the house is full.

At the beginning of each performance, amounts of the different classes of tickets to be sold can be entered into the register through the use of three rows of amount keys which are covered during normal ticketing operations. At the beginning of the day, the theatre also initiates an operating report form, which is imprinted with opening register totals on the printing table of the Class 52 unit. Similar

Theatre tickets are printed in the NCR machine at the time they are sold. The cashier detaches the tickets and gives them to patrons. Note the vertical scoring of the ticket. This makes it possible for usher to snap apart the patron's stub.

readings are taken each hour and at the close of the day, providing a control report for the balancing of cash, for transmission to the National General home office, and for settlement on a percentage-of-revenue basis with film distributors.

All entries made by the cashier are recorded on an audit tape within the sales register in NOF (National Optical Font), a series of numbers and control symbols readable to both people and direct-input peripherals for computer systems. This opens a future potential for direct computer processing of operating and management reports from media generated as a by-product of ticket selling.

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SEEBURG MARQUEE SERIES venders offer the ultimate in service and styling. Their modern decor makes them a welcome sight in all types of locations. They're designed to attract and sell products.

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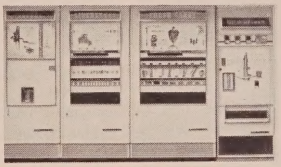
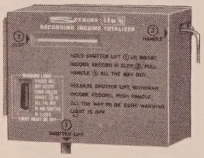


SEEBURG WILLIAMSBURG LINE. Group them together or spot them around your premises individually. They'll capture those missing sales. A complete line of popular merchandising venders for candy, cold drinks, cigarettes, coffee in matched colors to suit your requirements.

SEEBURG

INCOME TOTALIZER SYSTEM—for complete cash control.

its



SEEBURG INCOME TOTALIZER system is a built-in cash-register and bookkeeper in Seeburg venders—keeps track of all moneys deposited and provides a tamper-proof printed record. Gives you complete cash control, from coin-deposit to bank deposit. A Seeburg exclusive.

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New Developments In Projection And Sound

Recent Improvements And New Equipment Provide Proof Of Manufacturers' Vitality In Research Area

Ampex Corporation

A NEW THEATRE sound system featuring solid state electronics and occupying about half the rack space of previous systems has been announced by Ampex Corporation.

The system can accommodate as many as four movie projectors using just two racks of electronics because of the use of solid state circuitry and a repackaging of the electronics and switching units. Previously, as many as five racks were needed to handle four projectors.

The solid state system, proven in a series of field tests at major theatres, features cool operation, low power consumption, and high reliability. The reduced size of the system has led to improvements in ease of operation and maintenance, according to Al Lewis, manager of Ampex's theatre sound system operations.

The system is designed for magnetic four channel, six channel, and eight channel stereophonic sound, as well as single channel optical sound. Designed for the demanding sound requirements of 70 mm films, the system is also ideally suited for theatres showing 35 mm films, and for use in drive-in theatres, and wherever the highest quality of professional sound reproduction is required.

The building-block design of the new system permits upgrading of four channel systems to six and eight channel systems by adding the necessary pre-amps and equalizers. Components may also be obtained to update existing sound systems to full eight channel capability.

All preamplifiers are of plug-in module design and are accessible from the front panel for easy maintenance. Calibration and equalization adjustments are made from the front of the rack, and once a calibration is made for a projector, the pre-amps can be interchanged with no additional adjustments.

The system includes 80 watt power amplifiers for each channel with a rating of ± db 30 to 20,000 Hz at full output. The amplifiers provide complete protection against overloading or an unexpected power surge which could cause a sound blackout, thus assuring uninterrupted service. In addition, backup power is provided in all systems.

The system, packaged in ventilated floor mounted racks, meets or exceeds all standards set by the Academy of Motion Picture Arts and Sciences.

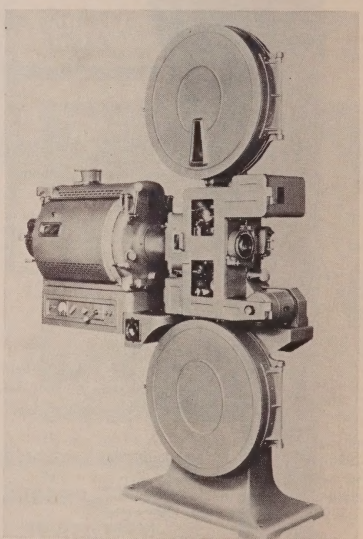
Cinemeccanica

TO MEET the present day requirements for a solid state theatre sound system, Cinemeccanica has developed the C/65 equipment to be used in connection with the Victoria 8 35/70 Projection System.

A study of the various requirements and functions was made to determine the best methods and basic equipment necessary for a theatre having a typical operation using optical, four track, and six track magnetic sound.

The system includes a preamplifier assembly mounted on each projector. This cabinet contains six preamplifiers, each with separate equalizing and gain controls for 70 mm. operation and four similar units for 35 mm. four track operation. Considerable advantage is gained with a system of this type as the need to re-equalize the amplifiers when going from 35 mm. to 70 mm. or vice versa is eliminated. Also included are two optical preamplifiers (one spare) for the associated machine.

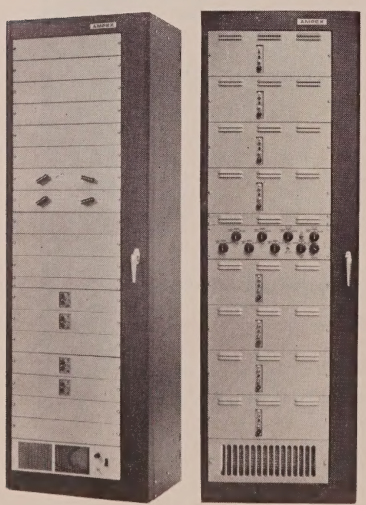
The system control unit, normally mounted on the front wall between the two machines,



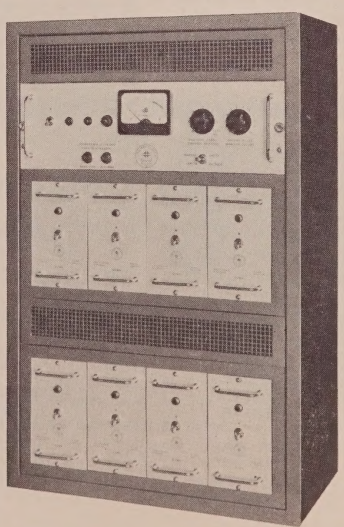
Victoria 8 Cinemeccanica 35/70 System

provides centralized system selection, sound changeover, volume control, effects track amplifier, non sync preamplifier, and power supply for all preamplifiers which is electronically regulated. Provisions are made to include the use of a third projector if necessary. The volume control is motorized and can be operated from a remote point.

The power amplifier cabinet has been designed to accommodate a maximum of eight 30 watt modules using silicon type transistors. This insures maximum reliability and each module has its separate power supply. These are plug-in type amplifiers and one can be used as a monitor amplifier or a combination monitor-emergency amplifier is desired.



New Ampex Sound System



C/65 Sound Amplifier System

Characteristics such as frequency response, damping factor and distortion will meet the most exacting requirements. Special circuitry eliminating the use of an output transformer has made it possible to achieve extremely good results in a very compact package.

Cine-Focus

CINE-FOCUS (a registered trade-mark of The Century Projector Corp.) is a film stabilizing, air-pressure system to better control the position of motion picture films in a projector. The system is adaptable for any film width under all conditions, including 70mm, 35mm, 16mm, and 8 mm films.

Ever since motion pictures have been photographed on cellulose base film by applying an emulsion to one surface, there has been a problem resulting from the buckling of the film while it is being projected, and its instability at the successive projections, especially under the high heat of the arc-lamps. This effect has been more and more in evidence as higher speed, shorter focus lenses, have been available. It has become troublesome also with special lenses for special systems such as Cinerama and D-150, or wherever larger pictures are produced by increasing the magnification of the image of the film.

A number of patents have been filed over the years on ideas and mechanical arrangements to "cool" the film and stabilize its position relative to the plane of focus of the projection lens.

The adoption of curved gates and film traps in the projector has helped to minimize the in and out of focus effect from buckling films, but when shorter focal length lenses with higher speeds were developed, the curved gate fell short of complete control.

The development of CINE-FOCUS, which has been adapted to be used in conjunction with curved gates, has for all practical purposes solved the problem, as well as offering several advantageous side effects.

CINE-FOCUS is a pressure device which does not rely upon high velocity air for its effectiveness. An air chamber is formed between the film and the lens, and the pressure in the air chamber is maintained at constant pressure at all times.

The pressure is exerted from the top of the film gate to the bottom, not just at the aperture, thus carefully but firmly holding the film in a pattern conforming to the curved gates.

In projection, when the heat of the arc-lamp is impressed on the emulsion of the film, the film base (the film itself) cannot move because it has already been pre-stressed by the air pressure exerted against it.

The combined action of the curved gate plus the air pressure has therefore provided a positioning of the flexible film within the limits of the projection lens to maintain "perfect" focus at the screen.

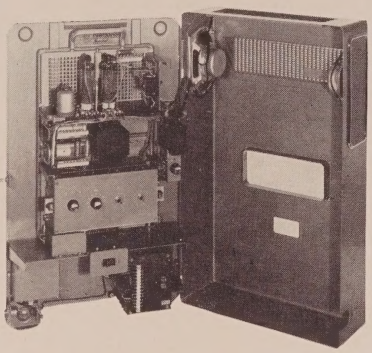
The action is as effective on new films as it is on old, distorted, permanently buckled film. Therefore, second, third, or fourth run film that has been badly distorted from the heat of previous projection can be maintained in almost as good focus as new films.

CINE-FOCUS also provides additional cooling for the film as well as keeping floating dust and dirt from "sticking" to the film causing black spots to appear on the projected picture. Of course, the projection lens and projector mechanism is cooler; this is beneficial in reducing focus stress.

Simplex

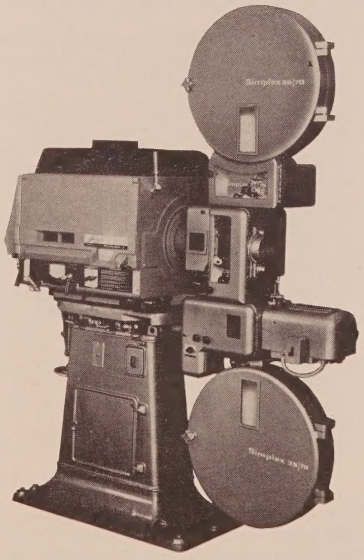
The Simplex 20 sound system is an exceptionally fine, thoroughly proven theatre sound system that is uniquely designed for remarkably simple and problem-free installation, operation, and maintenance.

The Simplex 20 sound system utilizes the respective advantages of transistor and tube circuitry to achieve maximum reliability in a highly compact plug-in amplifier unit. The



Simplex 20 Sound System

entire system is factory wired to make theatre installation as simple as connecting up soundheads and stage speakers. Printed circuit wiring, the plug-in amplifier, and a central control panel that swings open for inspection make for fast, simple servicing. Amplifier chassis, monitor speakers, and non-sync circuits are all engineered into one small cabinet that can be mounted right between the projectors for ulti-



Simplex 35/70 Mechanism

mate convenience. Every system is exactingly factory tested for excellence of performance before installation. Although specifically designed for the popular shopping center theatres, the Simplex 20 is the ideal optical sound system for any small or medium-sized theatre up to 1,500-seat capacity.

The Simplex 35/70 projector is a 35/70 mechanism combining brilliant new design features with precision engineering and ruggedness. Operation is simple, reliable, and familiar. Practically every projectionist is already at home with its basic systems and components.

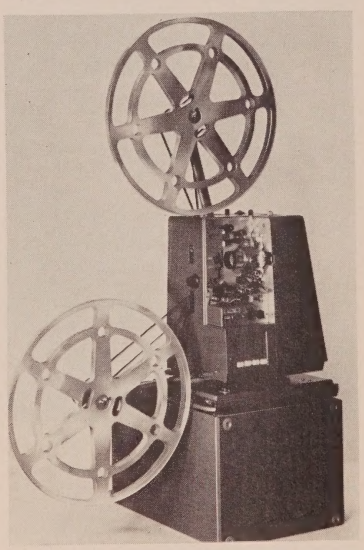
The changes from 35 to 70 are quick and easy because only the film trap has to be replaced. The mechanism is American made throughout. It is backed by the largest and most readily available parts supply in the nation. Many components are actually interchangeable with standard Simplex 35mm parts.

For extra boxoffice insurance, the mechanism features unitized construction permitting complete component sections to be quickly and individually replaced.

What's more, you can use existing Simplex heavy duty pedestals—and any American lamp house without special adapters.

Norelco

A new Norelco professional 16mm projector Model EL 5100 was first shown in February, 1967.



Norelco EL 5100 16mm Projector

It is equipped with accelerated pull-down intermittent and 12 tooth sprockets that engage at least five film perforations at all times. The 50 degree shutter blades result in a light transmission of 72 per cent.

The new curved film gate uses Delrin runners that are virtually impervious to pickup of emulsion, wax, dirt, etc.

The projector can be operated at both sound and silent speeds and in forward and

reverse directions. Rewinding can be done on the projector.

Construction of the driving mechanism utilizes only four heavy duty gears.

Up to 5000′ capacity reels can be used.

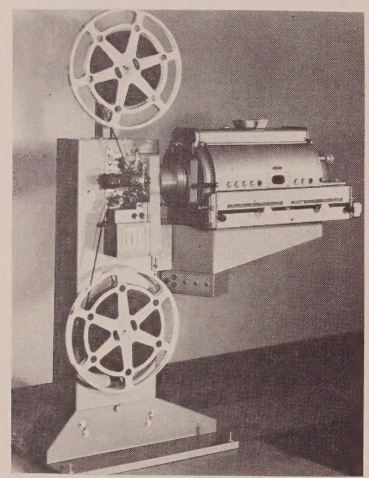
The portable model is available with two light sources. A special low voltage incandescent lamp with built-in reflector and condenser will provide up to 450 lumens to the screen. Another light source uses the G.E. Marc 300 system employing a tungsten arc within a quartz envelope mounted in a dichroic reflector. Screen brightness gains of 2.5 to four times are possible with this system. A dichroic heat filter slides into position between the light source and the film.

The EL 5100 is designed to run on any voltage from 100 volts to 250 volts and 50/60 c.p.s. A line voltage meter and voltage control switches are included.

The projectors will reproduce, with excellent sound quality, optical sound tracks when the emulsion is on the standard side, or the non-standard side, of the film stock.

Magnetic reproduction and magnetic recording is also possible. Suitable protective interlocks are provided to prevent unwanted erasures when switching. A built-in recording modulation level meter is standard equipment.

In addition, a microphone input is provided for commentary with silent films. The microphone input and film inputs can also be mixed for special effects.



Norelco FP 16 Projector With Arc Lamp

The entire amplification system is transistorized. Optical reproduction utilizes a silicon solar cell. The pre-amplifier for film reproduction is of the plug-in type containing three circuits for optical reproduction, magnetic reproduction, and magnetic recording. Both the bass and treble equalizers are also of the plug-in type. The bass control has a continuous range from −7.5 db to +14 db at 40 c.p.s. The treble control has a similar range at 10000 c.p.s. The plug-in power amplifier includes voltage supplies for the pre-amplifiers and the exciter lamp. The power output is 20 watts.

A transistorized line amplifier with an output of 8 dBm and an impedance of 600 ohms can also be supplied.

Dual loudspeakers with a 66 ft. long cord and plug are mounted in acoustically lined baffles which latch together for transporting.

A wide range of Norelco lenses with focal lengths from 1″ to 4″ with speeds up to fl. 3, in the more important lengths, are available. Also offered is a 2X anamorphic attachment.

As a companion to the new Norelco EL 5100 series, the Model FP-16 is also offered. This projector is intended for permanent installations, such as in large auditoriums, or for tv use. The driving and film propulsion system is identical with the EL 5100. However, a floor mounted column, a changeover dowser, and an adjustable lamphouse bracket are included. With this equipment, all of the popular arc or Xenon lamphouses can be used.

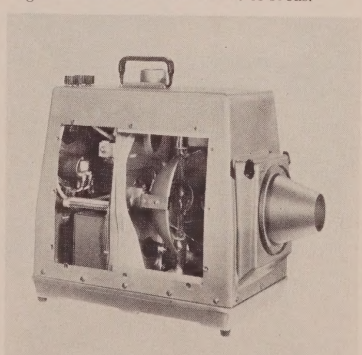
Well lighted picture sizes up to the magnification limits of 16mm film can be projected. Models for optical or magnetic-optical sound reproduction are available. The amplifier system—of 20 watt capacity—is built into the projector column. All units are plug-in as with the EL 5100.

Strong Electric

A POWERFUL NEW low-priced Futura I projection arc lamphouse which burns a 13.6 mm positive trim within a range of 130 to 160 emperes has been announced by Strong Electric Corporation. Efficient utilization of the standard 20-inch length carbons insures the most possible light per carbon dollar, and permits projection of an extra reel of film per carbon. This new D. C. angle trim lamp which has water-cooled positive contacts supplements the 11 mm 75–105 ampere Futura I, the 11 mm 100–125 ampere Futura II, and the 13.6 mm 120–160 ampere Futura II. The latter two employ automatic crater positioning.

Although it may be burned within a wide amperage range, it affords extreme simplicity of operation. Once set at the desired amperage, the manual arc control requires no further adjustment. A single knob moves the entire burning assembly in relation to the reflector focal point to permit 35mm or 70mm projection.

Low operating temperature assures perfect projection without film damage and the buckling which results in in-and-out of focus.

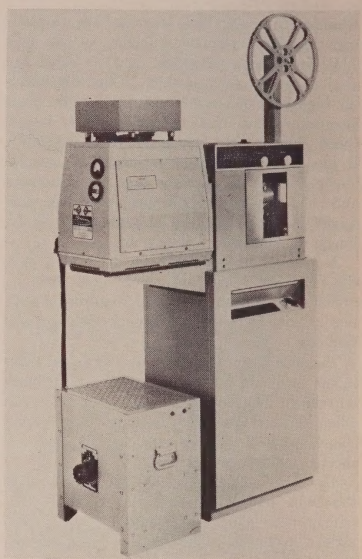


Strong Futura 1 Lamphouse

A self-contained centrifugal blower cools the carbon feed mechanism and lamp base. Forced air cools both surfaces of the 18-inch first surface Tuf-Cold reflector, keeping products of combustion off the surface and greatly reducing thermal stresses. The mirror is integral with the real lamphouse door which swings out of the way to facilitate retrimming and cleaning of the lamphouse and reflector.

There is a convenient arc imager which eliminates parallax, an ammeter for reading the current at the arc, automatic trimming light, and inside dowser system. Unit construction permits instant removal of components for inspection and cleaning.

A POWERFUL NEW Xenon arc projection lamp for use with all 16mm projectors presently using carbon arcs and some equipped with incandescent light source has been developed by Strong Electric Corp.



Mighty-Mite 16mm Xenon Lamp

The Mighty Mite is easy to mount and maintains steady color uniformity and high light intensity.

The bulb, a quartz envelope containing two tungsten electrodes in a pressurized Xenon gas atmosphere, produces pure daylight white light (6000° Kelvin) idea for color film projection and has a life expectancy of over 2,000 hours. The Mighty Mite System, in any of the three available wattages—450, 900, or 1600—includes the lamphouse, silicon transformer-rectifier power supply, and bulb.

There are no moving parts to wear out and no dirt or carbon soot to adversely affect reflector efficiency.

Hourly operating costs for bulb and power are about the same as for carbons and power with a carbon arc which projects an equal amount of light.

Kneisley Electric

THE KNEISLEY Electric Company has announced development of the L-100 Kni-Tron Lamphouse and R-2180 Power Supply, a new type of xenon lighting particularly adaptable to 16 mm and 35 mm projection.

This product is designed around General

(*Continued on page* 54)

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Because that's the formula that does bring you the maximum sales and profits.

So join our multi-profit plan.

Just sell Coca-Cola, Sprite, Tab, Fanta and Fresca.

Positive Approach To High Property Taxes

F. James Corallo, Real Estate Consultant, Explores Problems Of Theatre Owners At Show-A-Rama Meet

We Americans long ago were willing to accept taxation. We agreed to make compulsory contributions, as required, for the support of our government. We elected representatives to our government, more particularly on local levels, to provide services for the common good. We entrusted to them the responsibility of imposing taxes as equitably as humanly possible.

Today, most businesses pay an income tax, business tax, excise tax, sales tax, property tax, or other hidden taxes. We find other taxes proposed and existing taxes constantly pyramiding, especially the ad valorem tax on real estate and personalty.

Annually, each of us is confronted with increased real estate taxes, whether on business property or personal realty. We are concerned about ways and means of getting our taxes lowered. We look forward to ways and means of avoiding further tax increases.

We are also very concerned as to whether we are paying *only* our fair share of the burden —and how the tax base can be broadened to shift some of the tax load to others. For mounting taxes, disproportionately imposed, inhibit our economic freedom to full use and enjoyment of all the benefits arising from the ownership of private property.

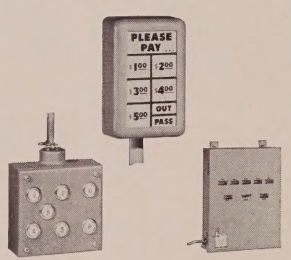
As motion picture exhibitors and businessmen you are confronted with innumerable problems in your industry. Our experience over the past six years in serving theatre companies such as Metropolitan Theatres Corporation, Principal Theatres, Fox West Coast Theatres Corporation, Pacific Drive-In Theatres, Blumenfeld Enterprises, Yakima Theatre Co., and Sterling Theatres Company, has made us keenly aware of these problems. Among the problems affecting your industry are:

1. Keen competition from other media for the entertainment dollar.
2. The addiction of the public to tv viewing, and the quantity and quality of tv films.
3. The spectre of pay-tv in America and the probable effect on motion picture theatres.
4. The general decline of downtown areas as locations for large movie houses.
5. Changing neighborhoods and the adverse effect on out-lying theatres.
6. Blind bidding practices and other problems with film distribution.
7. The inadequate supply of quality films.
8. High film rentals and increasing costs of operation.
9. And that eternal problem—Taxes!

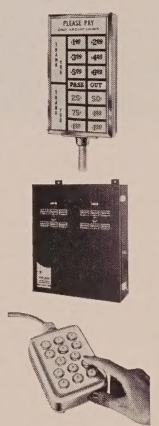
Real estate taxes are, of course, of great importance to the owner of the theatre property. They are the largest item of expense in the operation of the real estate. As a business expense item in operating a fee-owned motion picture theatre, property taxes are only exceeded by film costs, advertising and salaries. If the theatre operator does not own the real estate, he is at least concerned with the business property taxes on his furnishings, equipment and inventory, and possibly the real estate taxes as well.

From the standpoint of the theatre property owner, every dollar he can save on real estate taxes increases the net return on his

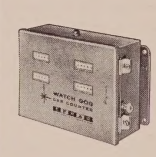
EPRAD has 3 ways to stop drive-in "cash leakage."



New ECR
Electronic Cash Register is brand new and priced right. Includes: patron pay indicator, recorder unit, cashier button control, special electric treadles. Tells patron amount to pay. Records number of tickets sold, passes received, cars entering theatre, turn-outs. Independent system for each lane. Only counts cars entering theatre. Can be operated in conjunction with General Register ticket machine.



CAR-CHEK
Most deluxe system available. Does everything the ECR does *plus* . . . totals all admissions, has a transaction counter for a cross-check, provides for two sets of admission prices.



WATCHDOG
Low, low cost and accurate. Includes a recorder unit and a special electric treadle. Counts cars only. One-way directional kit optional.

Want proof? Phone a few users. Send us the bill.*

Best way to check a product is to talk to users. Here are a few users. For a longer list, *write* to us today.

Morton Gerber, District Theatres Corporation, Washington, D. C. (202) 667-3000
Morris M. Gotcher, McLendon-Republic Theatres, Dallas, Tex. (214) 747-9311
Edward Redstone, Redstone Management, Boston, Mass. (617) 482-5400
R. A. Howell, Howell Theatres, Inc., Smithfield, N. C. (919) 934-8202
Clarence E. Miller, Essaness Theatres Corporation, Chicago, Ill. (312) 332-7465
Julian Rifkin, Rifkin Theatres, Boston, Mass. (617) 426-2698

*State whom you called, the time and charges. Refund limited to $5.50 (sufficient to pay for five 3-minute nite rate station calls to anywhere in the continental U. S.).

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investment in the land and building. If the expense for real estate taxes can be reduced, the property will yield a greater annual net income. The real estate will then have a higher market value—for purpose of sale or refinancing. Thus, two benefits result from lowered property taxes to the property owner—

1. More net dollars of income in his pocket each year, and

2. A higher resale value for the property.

To the theatre operator as a lessee, a reduction in business property taxes and/or real estate taxes means a cut in operating expense and greater net profit for the year. Please note that every tax dollar saved is an added dollar of net income.

First, we must understand why property taxes may be excessive.

Next, I would like to share with you the approach to excessive property taxation which we have found successful. And, *in conclusion,* may I suggest to you the "Do's" and "Don'ts" on the matter of property taxes.

It is essential to understand from the beginning that we advocate that every taxpayer pays a fair share of taxes due—but not one cent more! Let me cite reasons why tax assessments on your theatre property—both real and personal property—can be too high:

A. Motion picture theatres are special-purpose properties—which means they are designed for a specific use and are not readily adaptable to some other use. As special-use properties, theatres are subject to a great deal more functional and economic obsolescence than other types of commercial properties.

B. Assessing officials generally lack the knowledge of theatre economics and sufficient staff to appraise such properties properly. Assessors have traditionally based assessments of theatre buildings on reproduction cost, which fails to recognize the tremendous depreciation suffered by many properties.

C. Hard-top or conventional theatres—particularly the older and larger houses—are properties difficult to appraise. The assessed valuation usually does not include sufficient depreciation for excess seating capacity; unused balcony area; full stage, loft area, dressing rooms, and orchestra pit-areas not in use; and for the steady decline in box office receipts and attendance. The factors and influences affecting the motion picture theatre business must be understood before theatre properties can be properly appraised and assessed.

D. Drive-in theatres may represent a non-economic use of the land—where land values have substantially increased as a result of surrounding residential, commercial or industrial development. In such cases, the theatre use may not produce an adequate return on the land value alone, so that the improvements have no economic value.

E. Duplications of assessment often occur through erroneous reporting of business personal property by the taxpayer. The duplication results from reporting real property items on the personal property affidavit. The problem arises from reporting on the basis of accounting records which are set up for income tax purposes, and from not understanding the proper classification of real and business property items under the tax laws of the state.

F. Newly constructed theatre buildings can be overtaxed when the assessor uses too high an estimate of replacement cost. A high valuation may result from the property owner unknowingly over-stating costs on information furnished to the assessor.

Assessors may see the long lines of theatre patrons for block-buster films and assume that it's "Days of Wine and Roses" for the industry. Or they may see a full-house on a Saturday night and fail to consider what happens to attendance on the other nights of the week.

The approach to the over-taxation of theatre properties which my firm has followed in representing its clients is a professional approach. Our staff members are all highly qualified real estate appraisers. Our personnel had previous experience as appraisers in the county assessor's office. We knew and understood first-hand, the procedures and problems facing the assessor in his annual assessment work.

It was first necessary to research and develop a sound appraisal approach, one which got right to the heart of the matter, in the valuation of theatre properties for tax purposes. Our reports were well-prepared and thorough and based on sound appraisal data

(*Continued on next page*)

Property Taxes

(Continued)

and facts.

From the start of our program, we adopted an attitude of complete cooperation with the assessor and his staff. We undertook the job of educating the assessor and his appraisal staff to the problems affecting the motion picture industry. Our primary objective was to "sell" the assessor on an appraisal approach based on theatre economics—and not on the basis of costly bricks and mortar.

Our work as professional tax representatives has taken us into 53 assessing jurisdictions in 10 states. We have carried our program—which stresses the economic approach to theatre properties—to assessors' offices, boards of equalization, and state tax commissions. The result of an active positive approach and delivering the message has been a more realistic assessment of real estate values—particularly of older, hard-top theatres.

Tax officials in almost every instance have welcomed the program and reacted favorably, to the benefit of a large segment of the industry. The theatre operators represented have benefited from very sizable savings in excess property taxes paid every year. Much credit for the success of this attack on arbitrary and unfair taxation must be given to those participating theatre companies who provided the basic data on theatre and real estate operations.

For the "Do's" and "Don'ts" on matters of property assessment:

1. *Do not* complain to the assessor that taxes are too high—the assessor is usually the first person to agree with you. The irate taxpayer who bangs the desk and gives vent to his emotions is a poor salesman for his viewpoint.

2. *Do not* furnish operating data indiscriminately to tax officials. Too much information or the wrong type of data may be misinterpreted and result in higher assessments.

3. *Do not* furnish profit and loss statements if it can be avoided. Remember, the assessor is required to assess only the real and personal property—not the value of your business.

4. *Do not* furnish cost data on newly constructed theatres without an audit of the costs. The costs should be analyzed for abnormal, unusual costs which are not typical for this type of building. Also, it is necessary to classify project costs properly as real estate, fixtures, and equipment, and expenses which are not capitalized.

5. *Do not* go it alone. You have a professional accountant who expertly handles income tax matters. It is of equal importance on property tax matters to utilize the services of a professional in the field of property valuation and taxation.

6. Avoid filing protests to the board of equalization or tax appeals board. In most instances, the results do not warrant the time and expense. Don't antagonize the assessor.

As for the Do's—

1. *Do* take a positive approach to the problem of high taxes; analyze your property values; and seek proper representation.

2. *Do* open your records and books to your tax representative so that he may work in your best interests.

3. *Do* cooperate with the assessor and maintain the best rapport possible with your tax officials. It will help you in the long run.

4. *Do* something about your tax problem or the tax official will assume that you are satisfied.

To conclude, it has been my goal this afternoon to demonstrate to you that:

1. Property taxes are important enough to the theatre owner or operator to warrant special attention.

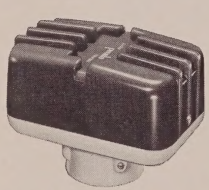
2. Inequities in assessment and unfair taxation of theatre properties result from improper valuation methods and personnel limitations in assessor's offices.

3. Professional representation is a positive approach which can help solve property tax problems.

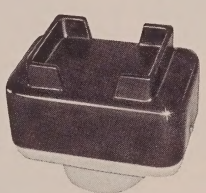
4. Pitfalls exist for the unwary in the complex and specialized property tax field.

The keys to the success of a tax program are research; the professional appraiser's viewpoint; expert public relations; and the complete cooperation of the theatre operators themselves.

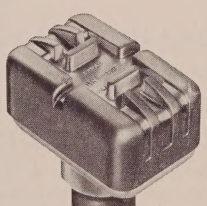
EPRAD junction boxes never short out speakers.



GLO-TOP
Translucent, butyrate top glows in the dark. Facilitates parking, speaker replacement. Downlites available. Exclusive non-shorting fiberglass base.



ALUMA-TOP
Rugged cast aluminum top. Plain or painted. Downlites available. Exclusive non-shorting fiberglass base.



UNI-TOP
Rugged cast aluminum top fits *any* drive-in speaker. Plain or painted. Downlites available. Exclusive non-shorting fiberglass base.

Downlite transformers, ramp and downlite switching panels, and directional, ramp, isle lights available.

Want proof? Phone a few users. Send us the bill.*

Best way to check a product is to talk to users. Here are a few users. For a longer list, *write* to us today.

Trueman T. Rembusch, Syndicate Theatres, Inc., Franklin, Ind. (317) 736-7144
R. D. Ashmun, Ashmun Theatres of Michigan, Caro, Mich. (517) 673-2440
Jack Hyman, Hyman Circuit, Huntington, W. Va. (304) 523-0185
R. A. Howell, Howell Theatres, Inc., Smithfield, N. C. (919) 332-7465
Julian Rifkin, Rifkin Theatres, Boston, Mass. (617) 426-2698
Leonard Albertini, Wolfberg Theatres, Denver, Colo. (303) 222-0588

*State whom you called, the time and charges. Refund limited to $5.50 (sufficient to pay for five 3-minute nite rate station calls to anywhere in the continental U. S.).

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Contests That Boost Concession Sales

NAC-Sponsored Concession Idea Man of Year Competition Proves To Be Profit-Builder

By Julian Lefkowitz
Chairman
NAC's 1967 CIMY Contest

We in the concessions industry have found that contests serve a very practical and useful purpose and are the type of activity that has been used to profitable advantage by large and small operators alike. With the proper incentives, they can not but help to stimulate people in their work. They provide refreshment managers and attendants with an opportunity to call attention to their skills and spur others to compete for recognition and accomplishment.

For the past two years, the National Association of Concessionaires has sponsored the CIMY (Concession Idea Man of the Year) Awards Contest. I have been privileged to serve as NAC chairman during 1966 and am again fortunate to head this year's CIMY contest. My co-chairman, Mortie Marks, was a grand award winner in 1965 and a merit award winner in 1966. Mortie is a staunch believer in contests, which have proven very productive in his theatre circuit's concession sales.

200 Entries Submitted

Last year's CIMY contest was very enthusiastically received by all segments of the concession industry. It resulted in the submission of over 200 individual entries by theatre managers and other concession operators. While only one grand award winner and six runners-up were chosen by the contest judges, each of these more than 200 entries contained excellent ideas in concession merchandising promotions which helped to substantially increase the sale of refreshments in all cases.

Many of the campaigns submitted contained promotional ideas that have been used time and time again, but they were worth repeating since, without exception, all were productive in creating customer attention and boosting sales.

Ivan Ackery, last year's CIMY award winner, developed a unique series of tie-ups with several local radio stations, consisting of prize contests, a trip to Hawaii, ladies wear and wardrobe, free tickets to other amusement centers; all tied in with his refreshment stand. Patrons participated in the contest through entry forms received at the refreshment counter. Each week, the entire concession area was changed in decor. In addition to the major contests running throughout the campaign, there were weekly and daily contests; nights-on-the-town, tying in with supper clubs; lucky prizes to patrons during intermissions, etc.

The theatre tied in with football games, ice-hockey games and other sports, with ticket give-aways. Each individual sub-contest was featured by display cards. All of this seemed to draw each week's patrons' attention to the refreshment center. During the course of the contest, radio and tv interviews were held, drawing attention to the theatre and the prizes available to those patronizing the concession bar.

One of the merit award winners conducted a "Christmas in May-time" promotion on various candy items; a Western Week—Western Confection Jamboree; a Back-To-School promotion, all aimed at increasing concession sales. He worked with local radio stations; $600 in prizes were promoted, including radios, an all-expense trip to a western ranch, cowboy boots, western outfit. Total cost to the theatre involved the art work on the signs.

Another merit award winner conducted an ingenious popcorn promotion at very little cost to his theatre. He promoted the services of a local photographer to take 16mm films of children at play in the school grounds. Announcements were made to "See Yourself On The Screen" and vote for the star of the film, who was to be crowned "Miss Brunswick." Purchasers of a 25 cent box of popcorn were allowed to cast three votes for the winner; one vote with the purchase of a 15 cent box of popcorn. Local merchants provided the prizes. Needless to say, popcorn sales were boosted enormously.

Convention Trip Offered

There were many other intriguing and worthwhile ideas: A "Shop Early for Christmas" promotion, extending over a period of five weeks, with a merchants' tie-in. Merchandise, including a skate give-away, were awarded to winners accumulating the most coupons which they received with purchases at the refreshment stand that was attractively dressed up in a Christmas decor.

Many entries featured varying promotions such as a "Summer Twin Treats" to promote the sale of cold drinks and popcorn; a 12-week "Collect and Save Movie Star Photos" contest. Patrons received one photo with each 25 cent purchase at the snack bar, with cash prizes and merchandise awarded to patrons turning in the most complete sets of photos at the snack bar; coupon give-aways redeemable with snack bar purchases for free theatre tickets and prizes as denoted by Lucky Red Stars on buttered corn, drinks, hot dog bags.

Once again this year, the grand prize of an all-expense trip to the 1967 convention of NAC, being held Oct. 16–20 at the Americana Hotel, Bal Harbour, Florida, will be awarded to the concessionaire who, in the opinion of the judges, submits the most original idea on a refreshment concession merchandising promotion campaign conducted between Aug. 15, 1966–Aug 15, 1967, which resulted in boosting his sales volume. Merit Awards will also be made to several runners-up.

We know there are many theatre owners and managers who are unusually gifted in the field of concessions and can demonstrate their unique talents by entering this contest. Each contestant, regardless of the size of his refreshment concession operation or his volume of business, has an equal chance to win. Neatness and formal presentation do not count. What does count is the quality and originality of the idea.

Entries are to be in the form of a scrapbook or folder describing the entire merchandising campaign, including everything connected with the promotion, such as photographs, ads, and other material used, with a complete outline telling how the whole promotion was put together and what was accomplished.

All Showmen Invited

As chairman of this year's CIMY contest, I welcome participation by theatre owners and managers located throughout the United States and Canada. Remember—the NAC CIMY Award Contest offers you a genuine opportunity to earn high honor . . . nationwide publicity . . . and prestige for your operation.

To enter, merely send a post card addressed to: NAC CIMY CONTEST, 201 North Wells Street, Suite 1506, Chicago, Illinois, 60606. Give your Name, Theatre, Address, City, and State. When this is received, NAC will immediately send you a descriptive brochure containing information about the contest.

Sprite and food.

A natural combination.

The naturally tart and tingling taste of Sprite complements good food . . . and sharpens appetites. Add some subtle excitement to the food you serve.

Promote Sprite on your fountain menu. Contact your local fountain representative for Coca-Cola. He'll show you how to increase your profits . . . with Sprite. Another quality product from The Coca-Cola Company.

Observing Rules Keeps The "Q" In Popcorn

A Helpful Guide To Buying, Preparing, And Selling A Potent Money-Maker

By Phyllis M. Haeger

Director of Public Relations
The Popcorn Institute

At Popcorn Institute headquarters, we have a standard question we ask whenever we hear from a concessionaire who seems to feel he isn't getting the most out of his popcorn operation. Very simply, this question is: "Are you keeping the 'Q' in your popcorn?" And, of course, by "Q" we mean QUALITY.

Popcorn is a great food product—a self-seller, a potent money-maker for the concession man. Modern agricultural methods are helping farmers produce the finest popcorn ever known with excellent popping expansion ratios and fluffy tender flakes. Again, the shelling and processing of popcorn hybrids by modern methods by reliable processors produces popping-ready kernals that put the concessionaire on his way to providing his customers with a snack so tasty that they will keep coming back for more.

Thus, the rules to follow in preparing for a successful concession operation are quite obvious:

(1) Concern yourself with the quality of the corn you use. Don't look for bargains in the raw product. Buy quality corn only from a reliable supplier.

(2) Use this same good common-sense rule when you buy your popping oil and seasoning. Forget about bargain-hunting and buy the best to be sure of proper popping and good flavor in the finished product.

(3) And, of course, it goes without saying that any concession operator who expects to do a satisfactory volume of business will also use adequate, well-maintained equipment.

A helpful bonus also accrues to the concessionaire who deals only with reliable manufacturers of quality popping and warming equipment and suppliers of first-rate raw corn and ingredients in that the representatives of both can assist him in many ways with answers to any technical or quality problems that may arise. It is important to be backstopped in this way in any going business.

Starting with quality, however, is just the first step. It is also important to *maintain* the quality at the level where it pleases the customers—where it passes the taste test, and this means proper handling throughout the popping process. For best results, popcorn should be popped in oil, with the recommended ratio for corn to oil as three to one. It is the heat from the oil that actually causes the corn to pop; so any skimping on oil is a great mistake that will end in the wastage of unpopped kernels and the less-satisfactory, lower-volume popping of all but the first-popped grains. The over-all result will be less tender corn and impaired taste that won't encourage repeat business.

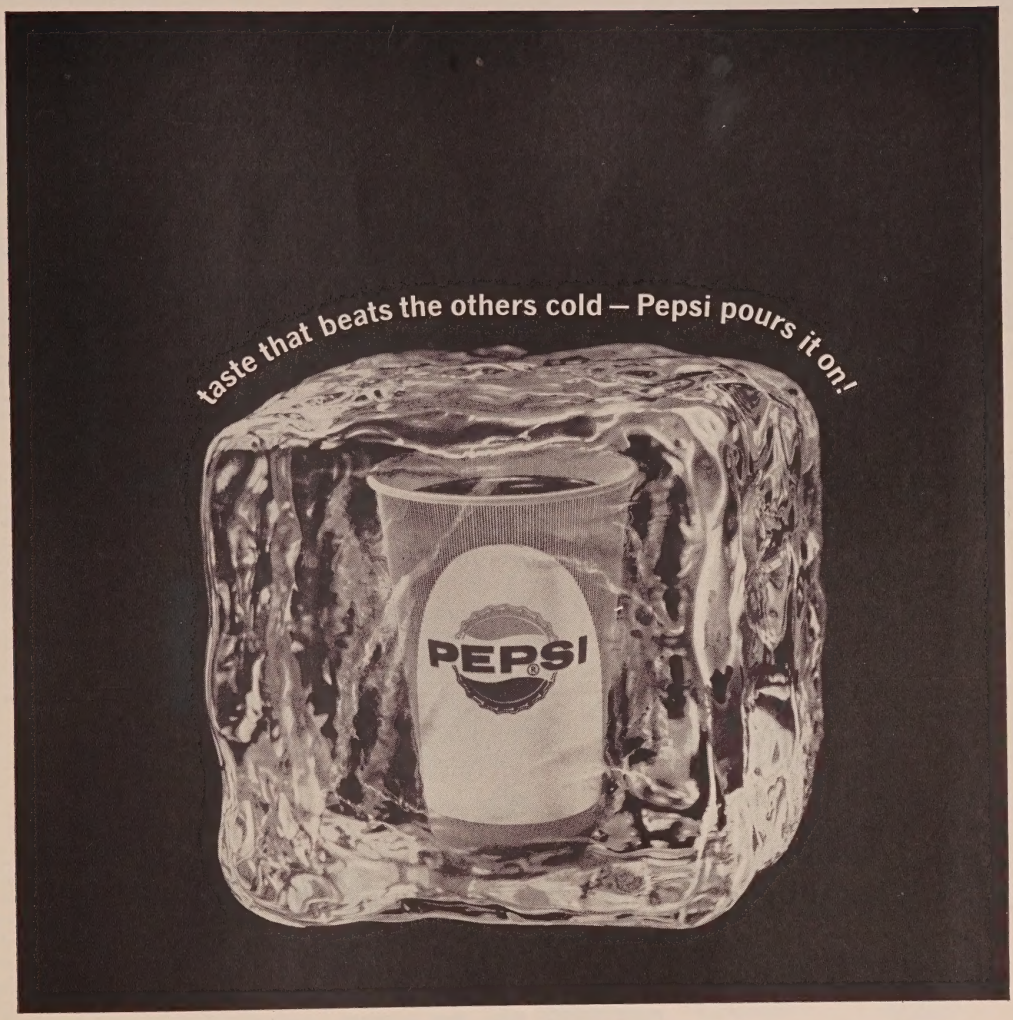
The person who operates the concession equipment should be well-instructed in the method of popping that will give maximum expansion to the corn kernels. He or she should know how to start the popping in a cool kettle, how to continue popping through several batches after the kettle has been warmed, and how to handle the popping of the last batch. Reliable equipment manufacturers, of course, provide such pertinent instructions with their equipment.

As a general rule, however, when popping is started in a cool kettle, the oil—probably about five ounces for the full scoop, or pound, of corn—should be poured in first, and the operator should wait until the oil starts smoking before adding the popcorn kernels and salt and closing the lid. When the popper has been warmed, of course, the corn can be added immediately after the oil. The kettle should be completely emptied after each batch and should be wiped with a dry cloth to remove excess oil and salt. When popping the last batch of a series, the heat may be turned off after the corn starts popping as the first step in cooling down the popper.

Popcorn should always be sold warm. The concession stand should be well-positioned where it will attract the attention of the greatest number of persons entering the theatre. The counter and popper glass should be clean and sparkling. The attendant should be neat and well-mannered. The area around the stand should be cleaned up regularly so that patrons are not crunching any spilled kernels underfoot. Colorful posters and other point-of-sale materials which will direct the attention of customers to the popcorn should be used to give additional interest to the concession area.

With the popcorn operation booming, there is only one other point that needs to be carefully checked by the concessionaire and that is the storage of the unpopped corn for tomorrow's and next week's operations. One of the most important rules he has to follow is to make certain that unpopped corn is always stored in airtight containers. The reason for this is that the moisture content of the popcorn kernel controls its popping expansion. From 12 to 15 per cent moisture results in very fine, tender popcorn, with 13.5 per cent content being just about ideal. When corn is supplied to the concessionaire, it should meet the requirements for maximum popping expansion, but letting the bag stand around opened for any considerable amount of time will cause a drop in the moisture and result in what we might call "less puff per pop" when the corn is used. That means a loss of quality again that the customer will notice.

All of this really boils down to three simple admonitions for the concessionaire—Buy right! Pop right! Store right! Do this, and add a little sparkle and imagination to your selling techniques, and you'll have a concession operation that should result in maximum expansion in that other important area—YOUR PROFITS!

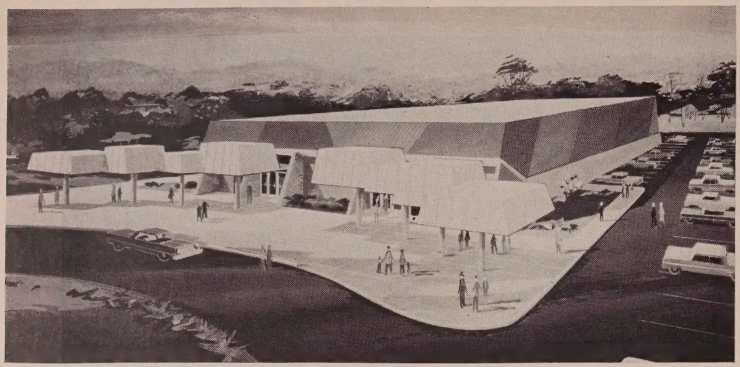


CASH IN WHILE IT'S HOT!

The new Pepsi-Cola "Cold" campaign has turned out to be the hottest soft-drink advertising of the year! It's pre-selling everybody who likes cold drinks really cold. Because it identifies ice-cold refreshment exclusively with Pepsi-Cola. Make sure you're selling the one that's pre-sold. Pepsi-Cola. The cold fact is: you can't afford not to.

"PEPSI-COLA" AND "PEPSI" ARE TRADEMARKS OF PepsiCo, INC., REG. U.S. PAT. OFF. © 1967, PepsiCo, INC.

AMERICANA—Newest Detroit Area Theatre



SOUTHFIELD, MICH.—The newest theatre in the Detroit area, the Americana, will open by mid-April by the Nicholas George Theatres.

The new house will return to "elegance" as its theme. The theatre is situated on a ten acre site providing lighted surround parking for over 800 cars. The exterior landscaping, to be completed as soon as weather permits, will provide a park-like front to the theatre, with a circular drive from the street to the entrance of the theatre. Nearly an acre of park will be in the area lighted by picturesque "torch lights" along the drive. The theatre marquee will be visible throughout the area.

The front of the house is highlighted by eight canopies of white marble aggregate, projecting from the entrance of the theatre to either side of the circular drive. These canopies, in addition to their decorative design, will provide protection from weather and sunlight. The exterior of the building itself is readily visible with three striking shades of gold metal paneling.

The entrance of the house is the right section of doors, with the boxoffice located conveniently under canopies. Lobby walls are a combination of sawn-cut plank paneling highlighted with brass strips in the lower area, with golden Vicr-Tex wall covering extending to the ceiling, which is gold-flecked white acoustical. The carpeting, custom-made for the Americana, is a red, gold and black design. Chandeliers of a mediterranean motif, suspended by brass chains, are seen throughout the lobby area. The refreshment counter is located in the middle of the lobby area, between the two center aisles. The lobby was designed to allow the quickest movement of patrons, and prevent congestion, and is large enough for the display of an automobile. To the left of the lobby area is a special lounge decorated in the same motif as the lobby, complete with sofas, chairs and a television set. The manager's office is located off the right side of the lobby.

The auditorium, which seats 1700 persons, utilizes what are said to be the newest and most comfortable theatre seats available, with colors of red and gold matching the decor. The walls of the auditorium are covered with plush carpeting, alternating panels of gold and red. This new idea in theatre design was manifested for two reasons: to provide better acoustics in a concrete structure and to continue the elegance and decor of the lobby throughout the auditorium. The special Americana carpeting extends from the lobby to the front of the theatre, and lighting of the auditorium consists of chandeliers suspended from pillars of heavy brass chains.

The screen, one of the largest in the city, is 65 feet in width. The house will be equipped with both 35/70 mm projection equipment, stereophonic sound and surround speakers.

The architects for the Americana were Nordstrom-Samson Associates of Dearborn, Michigan; interiors by Grand Rapids Furniture Co., and the decorator was Peter J. Tomey.

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N.T.S.

NATIONAL THEATRE SUPPLY CO.

Pepsi Packaged In New All Aluminum Cans

NEW YORK—The Pepsi-Cola Company announced that it is now packaging Pepsi-Cola and Diet Pepsi in 12-ounce, seamless all-aluminum cans supplied by Reynolds Metal Company. The new cans feature an updated crown logotype with a sans-serif Pepsi signature.

This announcement, made by James B. Somerall, president and chief executive officer of Pepsi-Cola, makes the company the first bottler to convert to all-aluminum one-way packaging in the east, although three major breweries are now getting part of their can requirements from Reynolds Metals.

Somerall said the all-aluminum cans will replace the tinplate containers now being used for Pepsi and Diet Pepsi in the New York metropolitan market.

The aluminum cans are of a new design with a "streamlined" top developed by Reynolds. "These are space-saver cans," Somerall said, "offering important efficiencies in production and shipping. Because they contain an indented top flange, the cans fit flush against each other and store and ship compactly."

He said the seamless all-aluminum cans are lighter in weight, lend themselves more readily to attractive decoration, and "offer greater opportunities for fabrication or filling savings in our plant."

Meet Miss Ingenue

ATLANTA—The Miss Ingenue Contest for 1967, sponsored by Ingenue Magazine, will gain additional publicity this year by the co-sponsorship of The Coca-Cola Company and Coca-Cola bottlers in the national beauty contest.

Leading department stores in over 40 major metropolitan areas are sponsoring local Miss Ingenue Contests now underway and lasting until June. Winners of local contests will receive a trip to New York in August to participate in the national finals. The new Miss Ingenue for 1967 will be featured in the November issue of Ingenue.

The Coca-Cola Company will support the promotion by offering an aluminum picnic cooler for Coca-Cola to each local winner. Coca-Cola bottlers in many participating cities will organize additional tie-ins at local fashion shows where Miss Ingenue finalists will be selected.

National publicity for the contest will be relayed through four-page regional insert ads in Ingenue Magazine announcing the contest and prizes. Participation by The Coca-Cola Company and local Coca-Cola bottlers, featuring the picnic cooler prize, will be included in the magazine inserts, in addition to local publicity on the contest.

Portable Sprayer Safeguards Upholstery

ST. PAUL, MINN.—A new portable machine for applying "Scotchgard" brand stain repeller efficiently and economically to upholstered furniture has been introduced by 3M Company.

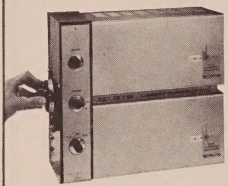
The new machine, called the "Spray-cator" unit model C-12, is designed to provide various advantages, including the treating of already purchased furniture with stain protection, elimination of the need to wait long periods of time while selected furniture is being treated, and availability of a greater selection of furniture treated against stains.

The new portable "Spray-cator" machine will provide protection against both oily and watery stains in about 20 minutes, 3M said. The new pistol grip spray gun, with variable pressure of up to 60 pounds for proper penetration of fabric, is equipped with a trigger; just pull and out comes the spray. Adequate ventilation is required, but no isolated spraying facilities are necessary, 3M said.

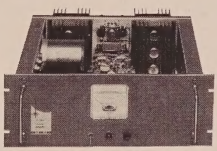
Lightweight (about 30 pounds) and portable, the "Spray-cator" unit is designed for use with a five gallon can of fluorochemical liquid. The machine conveniently clips to the top of the can and operates from standard electrical outlets.

Other suggested uses of the new "Spray-cator" machine include the treatment of hotel and motel furniture, theater seats and auto upholstery.

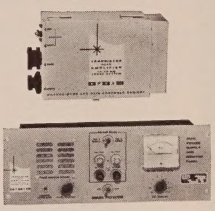
EPRAD sound systems sound better indoors or out.



OPTICAL-SOUND AMPLIFIER
All transistor design. Exclusive power circuit. Plug-in construction. Unsurpassed quality sound for 35 up to 3,500 seats. Complete with pre-amp and power amplifiers, fader control extension kit, coax cables. Works with all type sound heads.



P-1000 POWER AMPLIFIER
Only all-transistor power amplifier designed specifically for drive-ins. 200 watts with a rated peak audio power of 475 watts. Will handle over 1,000 drive-in speakers. Fits in a standard amplifier rack. Emergency switching panel optional.

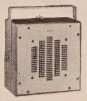


6-4-1 HEAD AMPLIFIER SYSTEM
Transistorized front-end system handles with ease the critical step in sound reproduction . . . pre-amplification. Six models: 6-track and 4-track magnetic and optical in high and low level systems. Compatible with all type sound heads and power amplifiers.

ACCESSORIES FOR ANY SYSTEM:

Monitor amplifier

DC-AC Exciter lamp power supply



Monitor speaker

Want proof? Phone a few users. Send us the bill.*

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Jack Armstrong, Armstrong Theatres, Inc., Bowling Green, O. (419) 352-5195
Bill Toney, Martin Theatres, Columbus, Ga. (404) 323-7365
Oscar A. Brotman, Brotman & Sherman Theatres, Chicago, Ill. (312) 321-1200
Julian Rifkin, Rifkin Theatres, Boston, Mass. (617) 426-2698
Martin Shafer, Wayne Amusement Company, Wayne, Mich. (313) 721-2100
Tom Finucane, Cinema I, Columbia, Penna. (717) 684-2732

*State whom you called, the time and charges. Refund limited to $5.50 (sufficient to pay for five 3-minute nite rate station calls to anywhere in the continental U. S.).

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Denver Welcomes Century 21

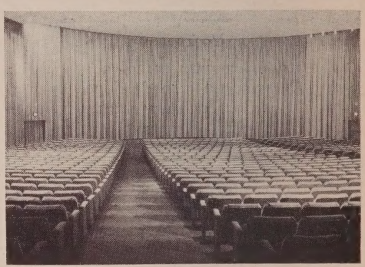
DENVER, COLO.—Another new, aesthetically appealing theatre opened in the Denver area recently—the new Century 21.

For a city that is becoming accustomed to the building of many outstanding theatres in the past few years, Fox Inter-Mountain Theatres' Century 21 is a house designed to take its place in select company. Of bold, contemporary design, the theatre's walls of brown aggregate precast concrete with deep bronze trim, it is pleasing to the eye and blends well with the theatre's neighboring structures along the Mile High City's fast growing thoroughfare.

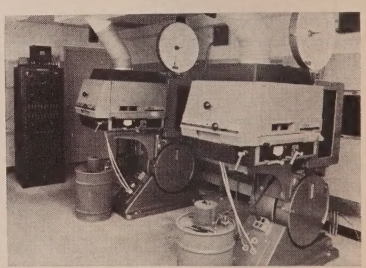
The $750,000 Century 21 seats 1,048 in its spacious auditorium and its foyer and interior boxoffice is designed and equipped for convenience and relaxing comfort of the patron. National Cash Register's newest machines have been installed to expedite smooth and rapid movement of crowds. 70-mm as well as all other present systems may be used. Chandeliers are of a design devised to not only take care of the lighting, but also heat, air conditioning and background music.

The large lot on which the building is constructed will provide ample parking and a specially designed set of double doors will act as a barrier to outside noises from the busy thoroughfare which gives the theatre ready access from all sections of the city.

James R. Sutton, who began his theatre career with Fox Inter-Mountain 20 years ago, while still in high school, has been appointed managing director by Jack McGee, division manager of the National General Corporation subsidiary.

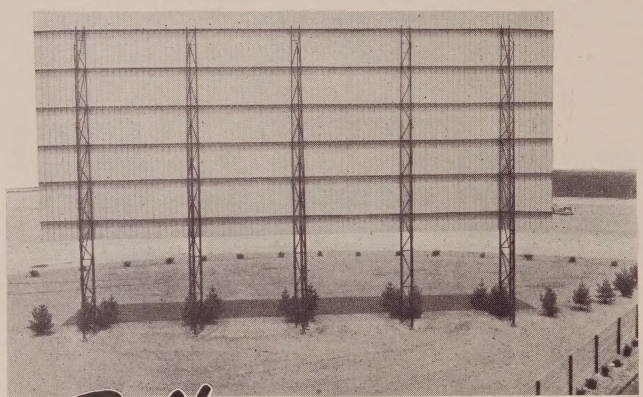


Space and form of the theatre follow the natural flow of people patronizing the theatre. Comfort, ease and efficiency in the sale of tickets, intermission space, access to the auditorium, luxurious restrooms, and a spacious patio for additional intermission space is provided. Angular forms of the lobby are repeated in the auditorium. Textures, colors, and lighting define the angular surfaces. Surfaces visually approach and retreat by this treatment and



give a subtle feeling of motion and variety. The auditorium has a vertically sculptured wall to contrast with large draped areas that extend beyond the proscenium area and also with vertical hardwood strips applied at random over colored tectum acoustical panels. The acoustical ceiling is suspended on various irregular planes that are edge lighted to define the planes and achieve a floating quality. Seating is comfortable and well spaced.

built better to last longer



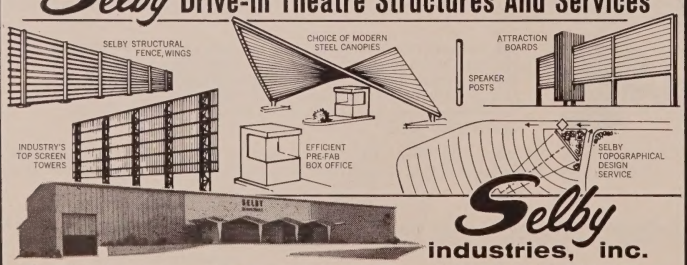
Selby Screen Towers

Quality Engineered to A.I.S.C. and A.C.I. Codes

Unified, uniform control of design, engineering, prefabrication, foundation, steel erection and surfacing . . . painting at extra cost . . . all by Selby.

- All-steel construction justifies lowest insurance rates.
- Quality proven for 22 years — over 500 installations in service from coast-to-coast.

Selby Drive-In Theatre Structures And Services



Selby industries, inc.

On Call 24 Hours A Day . . . Phone Area Code 216-659-6631

WEST RICHFIELD, OHIO 44286

Eliminate Heavy Work

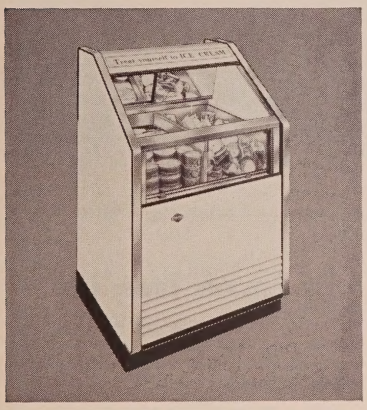
A means of moving heavy awkward round or square refuse containers, parts drums, or storage barrels easily and safely has been developed by Meta Corporation in their ROLL-A-CAN Mobile which converts them into mobile containers of up to 450-lb. capacity.

The adjustable, zinc-coated tube base fits 10¾" to 24½" dia. drums. Wide stance prevents tipping. There is a lift-off type and a clamp-on type which remains in place when inverted.

The 3-inch ball bearing swivel casters have non-marking, oil and grease-resistant, antistatic rubber or plastic wheels.

Roll-A-Cans are available in 4 sizes, which weigh only 3 to 18 lbs.

New Bally ice cream merchandisers make extra refreshment sales

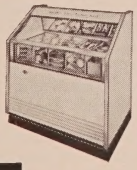


Patrons are tempted to add ice cream novelties to their refreshment purchases when the dramatic displays in Bally Merchandisers go to work.

New design is outstanding when featured as a single display . . . or blends perfectly into counter lineup. Made with new features including urethane moisture-proof insulation . . . unconditional 5-year guarantee.

Model TI-30 above for theatre lobbies, 30" long. Approx. 889 novelties.

Model TI-43 to right for drive-ins, 43" long. Approx. 1216 novelties.



Bally

Bally Case and Cooler, Inc., Bally Pa.

Address all correspondence to Dept. MPE-4.

American Seats For Center

GRAND RAPIDS, MICH.—A contract to supply 8,220 seats for the Wichita Civic Cultural Center, scheduled to open early next year, has been awarded to American Seating Company, a company official has announced.

Three major seating areas in the complex include the arena, with 2,050 fixed riser-attached chairs, 2,100 foldaway chairs on platforms, and 1,200 stacking chairs; the concert or music hall, with 2,200 retractor chairs; and the Little Theatre, with 670 retractor chairs.

The permanent arena seats will be upholstered Stellar chairs, similar to those found in luxury theatres. These feature wear-resistant polyurethane seat cushions, with spring-arch construction for comfort and resiliency. When unoccupied, the seats rise automatically to a three-quarter position.

The arena foldaway chairs, also upholstered, are attached to AccuRoll platforms, supplied by an American Seating subsidiary, the Universal Bleacher Company, Champaign, Ill. The platforms were designed specially for the arena to obtain maximum seating or maximum floor space, whichever is required, American Seating said.

Platforms can be rolled into position in minutes for events which do not require all of the arena's floor space, such as boxing or basketball. The fixed chairs fold with the platforms for storage. Unattached upholstered stacking chairs will be used on the flat floor area in the center of the arena and for meeting room functions.

In the Little Theatre and concert hall, chairs will retract up to five inches. Occupants will be able to remain seated while patrons enter or leave. Chairs will be upholstered in a nylon fabric. Both sections will have continental layouts, with no center aisle.

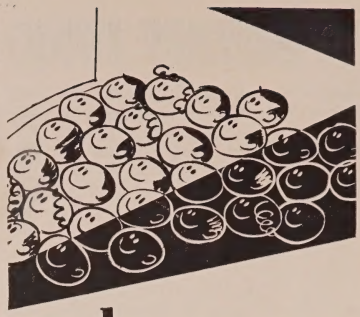
Fire Retardant Coating

BALTIMORE, MD.—Decorative interior coatings which also retard fire have reportedly been prefected, after intensive research, by Baltimore Paint and Chemical Corporation, a leading paint manufacturer.

The coatings, said to make every interior surface a virtual "firewall" if attacked by fire, are applied in place of paint to any type surface. They are particularly applicable to theatres and other places of amusement, where evacuation time is vital to public safety.

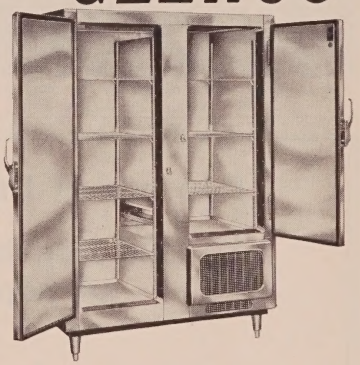
In the face of fire, ordinary paints will blister and peel to leave the substrata unprotected. The new fire-retardant coatings, however, immediately form a thick, sponge-like barrier which: 1) retards the spread of flames; 2) inhibits smoke production; and 3) effectively insulates against intense heat. The manufacturer points out that this protection is unique also in that it cannot be canceled out by mechanical or electrical failure.

A vinyl flat formulation has been rated and listed by Underwriters' Laboratories, Inc. Semi-gloss finishes, as well as undercoatings, are also available, reportedly comprising the only complete latex fire-retardant coating system.



to keep everything cool (except the patrons)

smart drive-in theatre operators choose refrigeration by GLENCO



Glenco Guardian refrigerators and freezers combine low initial cost and years of hard service with all the features a drive-in operator needs.

Glenco Guardians can be purchased with any combination of accessories and changed at any time as requirements change. They offer many **exclusive** features—doors insulated with foamed in place polyurethane, gaskets removable for cleaning, extra-heavy Double K frame construction AND BEST OF ALL, THEY ARE PRICED WELL WITHIN YOUR BUDGET.

Let us send you a colorful brochure, without obligation.

AVAILABLE IN REACH-IN REFRIGERATORS, STORAGE FREEZERS, WARMING CABINETS, COMPACT REFRIGERATORS, SANDWICH UNITS AND FREEZERS AND UNDER-COUNTER MODELS.

GLENCO

GLENCO REFRIGERATION CORPORATION

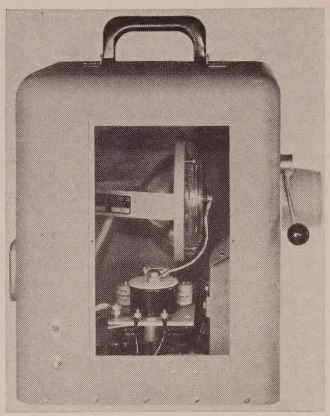
JANNEY AND ANN STS. PHILADELPHIA, PA.

Electric's new ellipsoidal 500 watt xenon lamp, claimed to be the first successful horizontally operating xenon lamp which, optically, collects useful light throughout a full 360° light pick up angle. The dichroic reflector of the lamp permits heat, generated in the lamp, to pass out the rear of the reflector. Projected visible illumination goes forward to the film aperture, resulting in extremely low operating temperatures.

Lamp is ozone free. The short arc tube, produced of quartz, is optically aligned and sealed in a heat resistant reflector which does not allow ultra violet radiation to the atmosphere, hence no ozone. An inert gas fill between the short arc tube and reflector, transmits heat to the outer surface.

The lamphouse is compact, measuring only 15¾" high × 14½" wide × 9¾" deep, weighing 31 pounds. It includes an ignition device, 0–50 D.C. ammeter, elapsed time meter, and a xenon lamp assembly equipped with lateral, horizontal, and vertical adjustment. All connections are polarized. The lamphouse is inter-connected with its companion power supply, and cannot operate when the lamphouse door is open.

The selenium power supply housing is nearly identical in physical size to the lamphouse and weighs 63 pounds. Selenium was selected as the rectifying agent because of its dependability and ability to withstand high voltage transients which might develop, by the high voltage ignition device, during the starting period. The power supply and lamphouse are fan cooled.



L-100 Xenon Lamphouse

For 16 millimeter projection, the converging beam of the xenon lamp is used, satisfactorily covering a 16 mm aperture. For 35 millimeter projection, a negative meniscus lens is quickly inserted in the lamphouse nose cone, spreading the converging beam providing excellent screen distribution.

Projected illumination is 5600° to 6000° Kelvin, ideal for colored film and slides. Total light output ranges from 1400 to 1800 lumens.

R-2180 Power Supply

The L-100 and R-2180 are said to be ideal for preview and screening rooms, schools, hospitals, and advertising firms. Quick adaptations will soon be available for most prominent slide projectors, which will supply approximately three times the light output with the same amount of power in the light source.

Limited shipments are being effected, until such time as a greater supply of lamps is available.

Selby Expands Tower Line

WEST RICHFIELD, OHIO—Selby Industries, Inc., has announced the expansion of its standard line of drive-in theatre screen towers to 28 different sizes.

William H. Selby said 12 new tower sizes now are being stocked for shipment worldwide. Introduction of the new screen towers increases the line seven times over the number of sizes built less than 20 years ago for drive-ins.

New sizes range from 54 feet wide by 22 feet high (two vertical trusses), to 132 feet by 58 feet (five vertical trusses).

"We found," Selby said, "that the demand for precision-engineered, low maintenance and maximum wind resistant towers included sizes we simply did not stock. An increasing share of business was coming from special-size orders." To date, the design and construction firm for outdoor theatres has made over 500 tower installations in North and South America and British West Indies.

Selby's expanded line now ranges from the comparatively tiny 50 feet by 22 feet screen (two trusses) to the huge 140 feet by 60 feet screen (six trusses).

All the standard screen towers and other Selby products, including wings and fencing, box offices, canopies, speaker posts and light posts are available for immediate shipment.

I've added this CHRISMAN'S
to this fine brand of popcorn Rocket POPCORN
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NOW it's Rocket POPCORN
SKY-HIGH IN QUALITY— AT A DOWN-TO-EARTH PRICE
I am proud of this new and modern popcorn processing plant, completed in September 1965 . . . and happy to have the opportunity of serving my many friends in the industry. And I am dedicated to supplying excellent quality hybrid popcorn, with good service, on an honest and dependable basis.
We are prepared to ship promptly to all sections of the country. I look forward to shipping to you.
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Durwood Theatres New Empire 1 Opens Upstairs

KANSAS CITY, MO.—Durwood Theatres recently opened the new upstairs Empire One Theatre with "Sand Pebbles" as the road show attraction. The theatre of one thousand and five seats was built in what was the balcony of the formerly larger Empire Theatre.

The new Empire held a preview for press, television and industry. Officials of Naval installations, a delegation of civic dignitaries including Robert Ingram, president of the Chamber of Commerce, and officials of Durwood Theatres were on hand for appropriate ceremonies.

The former Empire, which had been a reserved seat house, was closed in November, and twin reserved seat theatres have emerged after three months of construction and remodelling. Empire Two was opened in February with "Grand Prix" as the attraction. It is in what formerly was the main floor of the theatre, and has about 850 seats.

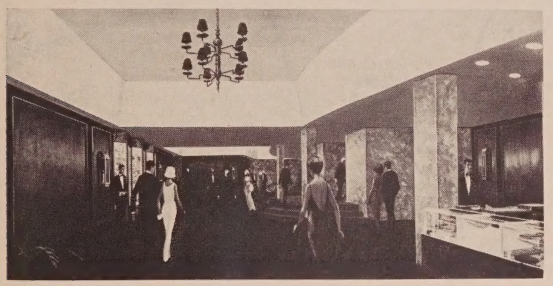
Empire One is located in what was the former balcony. The plushest of treatment has been given to both theatres, befitting deluxe operation, said Stanley Durwood, head of the circuit which operates the theatres. Opening of Empire One brings to four the number of hard ticket theatres operated in downtown Kansas City by Durwood, and to 16 the number of theatres for the circuit in greater Kansas City. Thomas Sheppard is manager of the new theatre, with Robert Nutt as assistant.

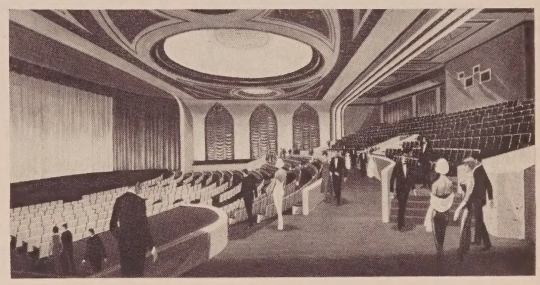
Empire One is of amphitheatre style, most of its seats being on risers. The former risers were recast entirely to provide 40" spacing between rows. Royal blue and gold carpeting extends throughout the theatre, including risers.

M. Robert Goodfriend, Durwood general manager, points out the theatre has many details of eye-filling decor and convenience. Service to the lobby is by elevator. The lobby and stairwells are done in matched walnut paneling. There are handmade copper coach lamps, an imported crystal chandelier, and seat coverings in royal blue and gold, except for the traditional Durwood "gold seats," which are in guess what color.

A plan of staggered opening times has been set for the over and under twins.

The cost of creating two theatres out of one has come in at about $400,000, Durwood said.





MR. EXHIBITOR:

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we organize from coast to coast.

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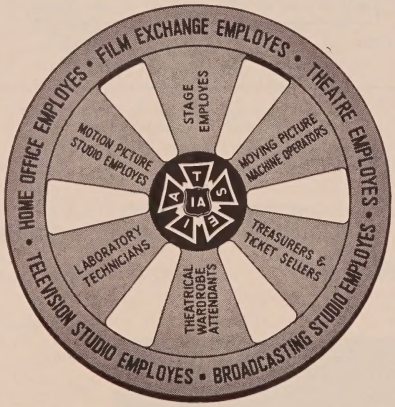


The full union theatre is a great selling point. Build the good will of thousands of patrons. Run the I.A. emblem film strip at each and every performance.

International Alliance of Theatrical Stage Employes

Richard F. Walsh, President

Unique Four Theatre Complex In K. C.

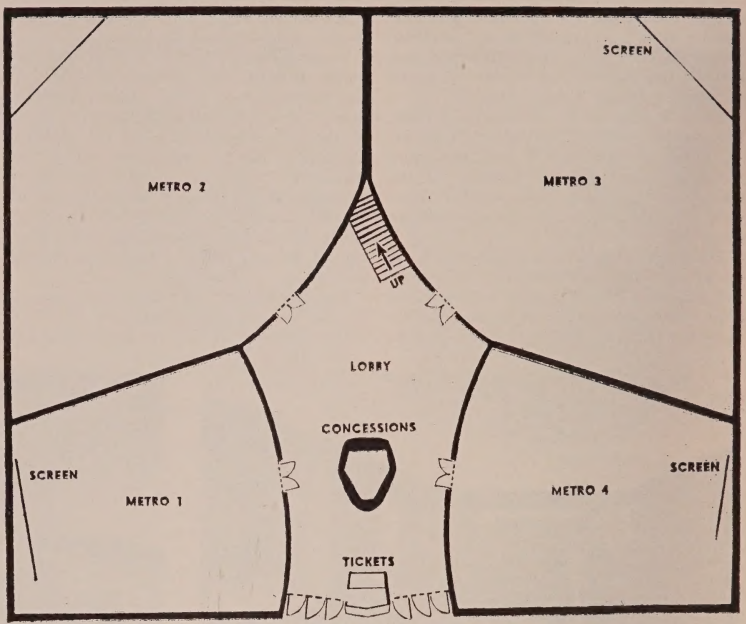
SOMETHING NEW has been added to the Durwood, Inc., theatre chain. A building complex containing four movie theatres, all served by a common lobby, opened recently and is said to be unique in the United States and perhaps in the world.

The Metro 1, 2, 3, and 4 Theatres contain a total of 1,200 seats and occupy a total of 12,500 square feet in the Metro Plaza shopping center in Kansas City, Mo.

The theatres' designers were Hugh Hamlin and Charles Pike, who are members of the architectural firm of Northern and Hamlin. The decor was planned by Hollis Jack Galleries and is described as predominantly a Mediterranean motif in reds and golds, with each auditorium varying slightly in the use of color. The Herboth Construction Company is Durwood's contractor.

Films will be exhibited through four sets of projection apparatus, which are equipped to show 35 and 70mm film. The Durwood plan includes both multiple showings of different films and "staggered" showings, probably on a half-hour basis of one film. Metro 1 and 4 each seat 200 people. Metro 2 and 3 each seat 400.

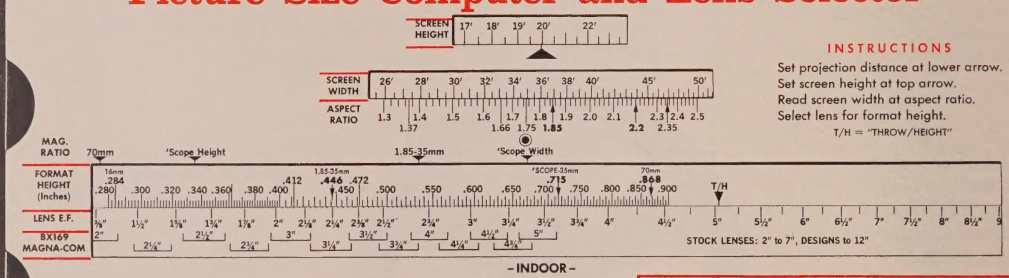
The lobby, mentioned earlier, is the hub of patron activity and serves as a central assembly point to funnel off patrons into the four houses.



PLAN FOR UNIQUE FOUR THEATRE COMPLEX

Solve your problems – – –

Picture Size Computer and Lens Selector



INSTRUCTIONS

Set projection distance at lower arrow.
Set screen height at top arrow.
Read screen width at aspect ratio.
Select lens for format height.

T/H = "THROW/HEIGHT"

– INDOOR –

Kollmorgen Projection Lenses: Famous for F/1.9, F/1.7, F/1.7X

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Please send me my personal lens computer.

I want _____ quantity. $_____ amt. enclosed*.

Name _____

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City _____ State _____ Zip _____

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For 3 or more — $2.00 each.

Coke Offers Series Films

ATLANTA—The 1966 World Series is now on record in a 40-minute color film presentation of the highlights of the world's greatest championship baseball game, available for distribution through bottlers of Coca-Cola. This film has a special historical significance, for it is the last official documentary filming of Sandy Koufax, considered one of the greatest pitchers in major league baseball in the last decade. In his last year, Koufax led the Los Angeles Dodgers to their second straight pennant with 27 victories and 317 strike-outs, a major league record, making his last season in baseball possibly his greatest. All of Sandy's brilliance is captured here in his last game.

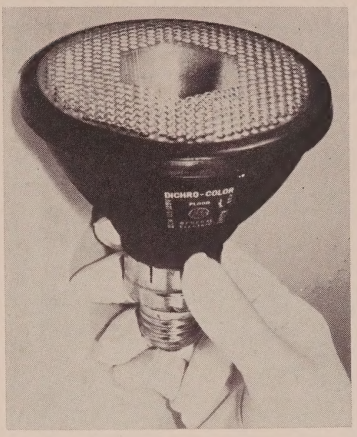
This battle between the Baltimore Orioles and the Los Angeles Dodgers is the eighth in a continuing series produced by The Coca-Cola Company in cooperation with the American and National Leagues of Professional Baseball Clubs. Seven camera crews, shooting from every conceivable angle, accumulated thousands of feet of film from the four games to assure that every key play was recorded.

The film includes such exciting scenes as the back-to-back home runs of Frank Robinson; unbelievable outfield catches by Russ Snyder, Paul Blair, Curt Blefary, and Willie Davis; sparkling infield play by Luis Aparicio, Brooks Robinson, Maury Wills, and Wes Parker; precision pitching by Jim Palmer, Wally Bunker, Don Drysdale, and, of course, Sandy Koufax.

Film showings of 1966 World Series are scheduled to coincide with the introduction this spring of the new baseball promotion for Coca-Cola—"Match the Stars."

The film is available to clubs, groups, schools, and other such organizations, and millions of fans have enjoyed past World Series films.

G.E. New Flood Lamp



CLEVELAND—A new line of sealed-beam flood lamps in six colors has been introduced by General Electric's large lamp department.

The 150-watt, PAR-38 bulbs have dichroic filters, which provide rich, saturated colored light in amber, blue, blue-white, green, red, and yellow. The lamps supplement a previous line of dichro-color spot lamps, providing a wider beam spread—60 versus 30 degrees—for the use of lighting designers.

Dichro-color spot lamps were introduced in 1963, their first major application involving the dramatic lighting of the dome of General Electric's "Progressland" at the New York World's Fair. Typical applications for the new lamps include show window, display, stage and theatrical, motel, landscape, home and garden, and holiday lighting.

Unlike previous PAR flood lamps these have beam-spreading prisims on the outside of the lens. This is made necessary by the application of the color filter to the inner surface. The microscopically thin filters, proof against chipping, scratching or peeling, are designed to transmit the wavelengths of a desired color and reflect or trap all other visible radiation wavelengths. The resultant beam has a clearer, brighter color than can be produced by bulb lenses with enamel coatings.

As dichroic filters also transmit most of the infrared radiation, lenses are relatively cool during operation and thus less subject to breakage when exposed to rain and snow, according to GE.

D-I Gets Facelift

The Van Del Drive-In located on U. S. 30 between Van Wert and Delphos, Ohio, recently purchased by Thomas J. Epps of Van Wert, is undergoing extensive remodeling with the building of a new concession stand, widening of the screen, new speakers and heads on the lot, complete redecorating and landscaping, and a new stereo sound system designed and built by Epps, who is also chief engineer for two radio stations in the area.

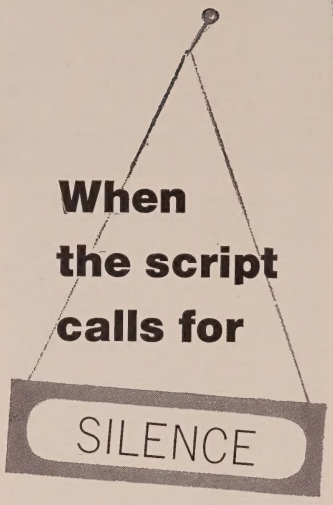
Complete remodeling of the Capitol theatre, also owned by Epps, will take place later this year.

Do a slow burn.

Slow burning, brighter burning NATIONAL® projector carbons—like the new L-0110—give more light per lamp trim. At less cost. The special rare earth core of this new 11-mm carbon permits operation in the 110-130 amp range, with top performance at 125 amps, compared to the 120-amp maximum for standard 11-mm by 20 in. positives. Check to see if you can get the extra advantages of this new 11-mm carbon for your screen.

Slow burning and higher amperages result in greater clarity and brilliance for today's longer throws and wider screens. More than ever, it pays to specify NATIONAL projector carbons. Union Carbide Corporation, 270 Park Ave., New York, N. Y. 10017. In Canada: Union Carbide Canada Limited, Toronto.

UNION CARBIDE CARBON PRODUCTS



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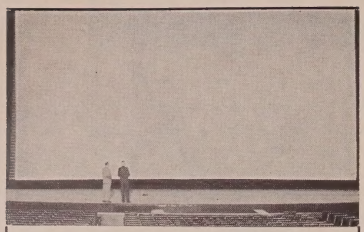

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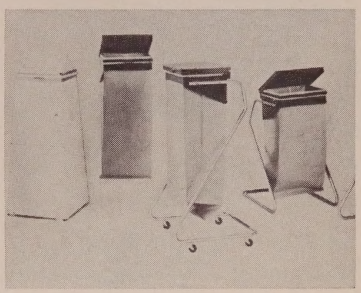
Color For Disposal Units

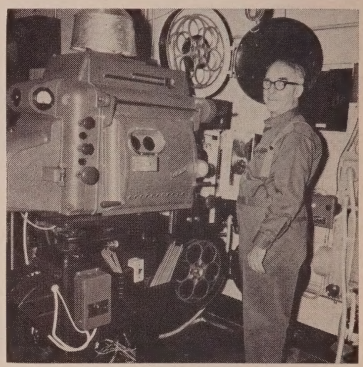
NEW YORK—International Paper's Garbax Disposal System units are now available in a full range of colors. I-P's holder supplier will match virtually any color to the customer's satisfaction in quantities of 50 or more.



"Our distributors were constantly getting requests for holders beyond our standard white and dark green," said R. T. McCaffrey, Garbax sales manager. "Schools especially wanted Garbax units in their own colors." Like the white and green units, all colors are of baked-on enamel. Colors are available for all three basic holder types—the wall mount, "Z" stand and the fully-enclosed model.

Colvin Re-Equips

BUFFALO—The Colvin theatre in Kenmore, a suburb of Buffalo, has just installed all new booth equipment, which was completed for the Western N.Y. premiere in that Dipson circuit house of the reserved-seat engagement of The Sand Pebbles and patrons are lavish in their praise of the splendid projection of the 20th Century-Fox production and the new sound.

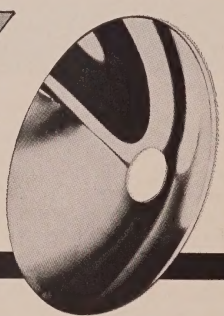


Walter Croft, operator in the Colvin Theatre mans the new equipment.

The new booth equipment includes Simplex XL projection mechanisms, Ashcraft Core-Lite Lamps (water cooled), latest Kneisley associate rectifiers, Simplex XL four channel magnetic sound, Altec-Lansing Voice of the Theatre stage speakers with surround speakers, Simplex four-star optical sound lenses by Bausch & Lomb and Kollmorgen.

In the installation of all this new and outstanding equipment, Peter G. Becker, booker and supervisor of equipment in Dipson theatres, worked closely with Jerry George, manager of the Buffalo branch of National Theatre Supply company and Ken Kavanagh of the Motion Picture Operators Union of Buffalo.

If you're using ordinary mirrors you're losing screen light.



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Reduce heat at the aperture and lens by 50%—make constant refocusing unnecessary, stop emulsion deposit on the film track, and prevent unnecessary wear on the projector.

Cost 43% less per month than others, based on life expectancy. The harder-than-glass, flake and peel-proof front coating is guaranteed 2 years—twice as long.

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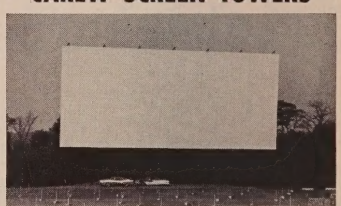

- Present a clear functional design and require only four supporting piers.
- Are extremely flexible as to screen area and height.
- All structural members are of hot rolled A-36 Steel having a minimum thickness of ¼" primer painted.
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- Screen is heavy gauge galvanized metal with a baked prime coat of paint.
- Screen surface presents no horizontal joints.
- Prices furnished upon request

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New Curtain For Hall

NEW YORK—The largest fringe stage curtain ever constructed was introduced in Radio City Music Hall's new stage show opening with "The 25th Hour" recently.

The new curtain, composed of 7,488 strips of silver foil and blue vinyl, is 78 feet wide and 42 feet high. It was designed by the theatre's art director, James Stewart Morcom.

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Spotlights

(*Continued from page 34*)

shows, convention halls, circuses, opera houses, and hotels. With its throw potential of 400 feet, it meets the requirements of all these applications.

The Super Trouper is also available for shorter throws of up to 200 feet for use by night clubs and hotels demanding a highly brilliant spot within a short distance.

Lobsterscopes which permit stroboscopic and electrical storm effects are available for use with modern spotlights.

SUPER TROUPER—DETROIT

The use of multiple units also injects an element of special analysis. As an example, a medium size arena might have a standard ice surface requiring the lighting of an area roughly 100′ × 200′. In this instance, it is desirable to have at least six follow spots—two mounted over the seating on each side, and because of the longer projection throws, one more powerful light at each of the ends.

TROUPIT—OBERLIN COLLEGE

Spotlights should always be mounted sufficiently high so that the projection line will not interfere with the vision of the performer. A good average angle is 30 degrees.

The increased concern of architects in the correct selection of spotlights is evidenced by their requests for data on foot candle readings, spot diameters at various throws, focal lengths of lenses, power requirements, and mechanical dimensions. This information has all been included in up-to-date brochures which are available on request.

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T-Kiptagon for 70mm projection. Most widely used in the world. 4" O.D., focal lengths from 2.14" to 6.9".

Super Kiptar for 35mm projection. Super fast f1.6 in focal lengths from 1.8" to 4.15", f1.7 in EF 4.35" and 4.55", and f1.8 in EF 4.75".

Kiptar Anamorphotic for CinemaScope projection. Focuses for distances down to 17'.

High Speed f1.5 lens for 16mm projection in focal lengths of 1", 1.4", 2", 2.75", 3.35" and 3.95".

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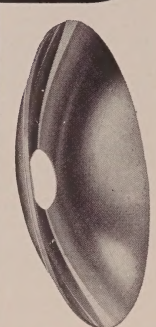

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NEW PRODUCTS . . . of theatre interest

Portable Vacuum Cleaner

Multi-Clean Products, Inc., has announced a new lightweight, strap-on type industrial vacuum cleaner designated the PV-88.

According to the manufacturer, this vac is ruggedly built of all-aluminum with a durable enamel and overcoat finish and weighs only 9½ pounds. It has a Universal type, 115-volt, .8 input hp motor operating at 15,000 rpm. It develops 66 inches of water lift and has an air flow of 88 cfm.

It comes complete with a navy blue nylon webbing carrying strap, 46-inch hose, 30-foot gray cable, synthetic filter and disposable filter bag. A lightweight cart with four swivel casters and canvas strap is available as optional equipment.

Some features cited by the manufacturer are: both the air intake and the exhaust ends are attached with easy on-off clamp latches; the vac can be quickly converted into a powerful blower by reversing the two ends; a permanent full size filter with a disposable bag inside for easy handling; and the power switch is in-line for easy use. Also, the power unit is easily accessible for servicing by removing only two screws.

Deep-Clean Rugs

The Von Schrader Manufacturing Co. has perfected an entirely new principle of rug shampooing which is said to be the only sure way to deep-clean rugs without harming the sizing.

The new machine, called the Von Schrader Rug Deterger, mixes air and clean detergent under pressure to generate dry foam. This dry foam is spread just ahead of a soft, cylindrical nylon brush which lifts, combs and shampoos the pile clear to its base as the brush rolls forward. The dirt is held in suspension in the suds and the built-in vacuum extracts the dirt-laden foam.

The shampooing with dry suds and the extraction of the dirty suds, almost simultaneously, removes hazards of over-wetting. Carpets are said to be clean to the base of the pile, yet they are left just hardly damp, ready for use in an hour or so.

No particular skill is needed to operate this new deterger. The operator simply guides the deterger which works quickly and smoothly without torque pull as in rotary machines. Tests have shown that up to 250 square ft. of carpeting can be cleaned in one hour with material costs of less than 30 cents.

Roof Repair

CLEVELAND, O.—A solution to the problem of "untraceable" roof leaks is being announced by The Monroe Company, Inc. An all-weather material suitable for repairing, patching, or even resurfacing, the new sealant can be applied even over wet roofs, Monroe reports.

During a driving rainstorm, water standing on the roof often prevents the pinpointing of a leak. Monroe's compound, used to seal off the suspected general area, will even penetrate standing water to completely stop the leak.

Specially-formulated waterproofing oils enable the coating to cut through surface moisture, forming a seamless blanket of protection. In addition, the oils resaturate and rejuvenate dried-out roofing felts, adding to the life span of the entire roof.

The compound is available in two formulations, a liquid and a heavy-bodied plastic, to stop leaks almost instantly in every kind of weather. Both forms are ready-to-use directly from the container.

Ideally suited for emergency repairs, the sealant requires no special equipment for or method of application. Just brush or spray the liquid or trowel on the plastic—any ordinary workman can apply, the company says.

Napkin Dispenser

The American Dispenser Company's model 46 recessed sanitary napkin dispenser dispenses all types of sanitary napkins and tampons.

The unit has a one-piece face frame with ¼-inch return to wall for regidity. The locked door, mounted on a full-length stainless steel piano hinge, is of 18 guage 18-8 stainless steel with a satin finish. The body is fabricated of 22 guage stainless steel.

Rotary coin selector and dispensing mechanisms can be furnished for five-cent, 10-cent, or gratis operation.

Its overall dimensions are 17⅛ inches wide, 27⅛ inches high, and 4¼ inches deep. Its wall opening is 15½ inches wide, 25½ inches high, and 4 inches deep.

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CARBONS, INC., BOX K, CEDAR KNOLLS, N. J. 07927

New Coffee Dispenser

Meterflo Division of Bastian-Blessing has designed a new, faster coffee dispensing head as part of their undercounter Koffee-Kupper brewing and dispensing system. Adaptable for use with vacuum containers as well, the head will fill a 5-ounce cup in 2½ seconds. Push-button portion control from 0 to 24 ounces permits speedier self-service operation without waste or spillage.

The brewing system features two twin urns capable of brewing three or five gallons of coffee in approximately 8 minutes. A 15-gallon hot water jacket with automatic recovery surrounds both urns.

To round out the system, dispensing heads for cream and hot water to be used in serving tea, hot chocolate or soup concentrates are also available in the new design.

Utility Vehicle

A versatile, small-wheel vehicle, the Walker Power Truck, was unveiled recently by the Walker Manufacturing Co.

With Walker Quick-Change attachments, the multi-purpose Power Truck can be used as a rolling workshop, for hauling cargo or carrying people. An assortment of beds can be utilized for a wide variety of cargo hauling. And the personnel attachment can carry as many as six adults.

The truck can also be used as a small tractor. With attachments mounted on a hydraulically controlled tool bar (front or rear), it becomes a dozer, a snow plow, a mower, a light tillage tool and a prime mover for many jobs.

The basic unit includes the following as standard equipment: A 2-cylinder, 50 cu. in., air cooled gasoline engine; 42 amp alternator; 12-volt electrical system; electrical starter; automatic clutch; automatic shifting transmission with torque converter action; 3-speed range transmission with reverse; automatic hydraulic brakes; heavy-duty precision steering; and a unitized all-steel body.

Wheel base of the truck is 56″. Overall length is 100″ and width is 47¼″. Payload capacity is 1,000-pounds.

Cruising speed is 40 m.p.h. The Walker Power Truck is said to be the most maneuverable vehicle of its kind available today. Turning radius is 0″. With its single control foot pedal, the driver just pushes to go and releases to stop. For quick stops, there is a foot-controlled brake pedal. A swing over steering column allows the Power Truck to be driven from either side.

Refrigerated Dispenser

A new refrigerated beverage dispenser—the Model CD-35—designed especially to handle pure pulp juices, has been unveiled by the food service division of American Machine & Foundry Company.

Featuring an interchangeable, impeller-type circulator and a new universal pump, the new dispenser handles all the popular pulpy juices, including orange, tomato, lemonade, grapefruit and fruit cocktail. The unit can be used with all non-carbonated syrup beverages, too.

A 360° "waterfall washdown" flow principle removes all traces of pulp and keeps the bowl interior clean and attractive at all times. This feature, combined with AMF's exclusive top-of-the-bowl illumination, provides an eye-catching and appealing display that promotes impulse sales.

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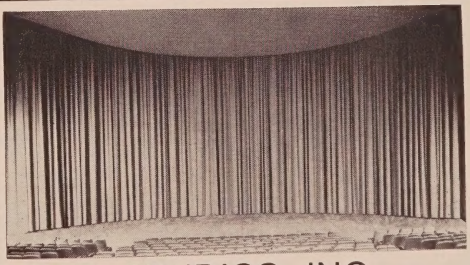

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Rockford Paper Mills, 33 S. LaSalle St., Chicago, Ill. 60603—Popcorn boxes
Superdisplay, Inc., Specialty division, 1109 N. 108 St., Milwaukee, Wis. 53213—Popcorn boxes, buttercup containers

BEVERAGES

Bowman Dairy Co., 140 W. Ontario St., Chciago, Ill. 60610—Chocolate milk in cans
Canada Dry Ginger Ales, Inc., 100 Park Ave., New York, N. Y. 10017—Beverages
THE COCA-COLA CO., P. O. Box 1734, Atlanta, Ga. 30301—"Coke," "Sprite," "Fanta," "Fresca."
Crush Intl., 2201 Main St., Evanston, Ill. 60202—"Orange Crush" drink, "Old Colony" beverages
Dad's Root Beer Co., 2800 N. Talman Ave., Chicago, Ill. 60618—Beverages
DR PEPPER CO., P. O. Box 5086 (mailing address) 5523 E. Mockingbird Lane, Dallas, Tex. 75222
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Hires Div.—Beverage Int'l., 2201 Main St., Evanston, Ill. 60202—Hires root beer
Julep Co., 353 W. Grand Ave., Chicago, Ill. 60610—Root beer and fountain syrup
Mission of California, Inc., 197 Chatham St., New Haven, Conn. 06513 and 5040 S. Alameda St., Los Angeles, Calif. 90058—Beverages, Mission Orange
PEPSI-COLA CO., 500 Park Ave., New York, N. Y. 10022—Beverages
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Banner Candy Mfg. Co., 700 Liberty Ave., Brooklyn, N. Y. 11208—Candy, Jordan almonds, coated licorice
Paul F. Beich Co., W. Front St., Bloomington, Ill. 61701
Blumenthal Bros., Margaret and James Sts., Philadelphia, Pa. 19127
E. J. Brach and Sons., 4656 W. Kinzie St., Chicago, Ill. 60644
Brock Candy Co., Chattanooga, Tenn. 37401
Bunte Brothers-Chase Candy Co., 3301 W. Franklin St., Chicago, Ill. 60624
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Ferrara Candy Co., 2200 W. Taylor St., Chicago, Ill. 60612
Fisher Nut and Chocolate Co., 2327 Wycliff St., St. Paul, Minn. 55104
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Henry Heide, Inc., New Brunswick, N. J.
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Melster Candies, Cambridge, Wis. 53523
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Peter Paul, New Haven Rd., Naugatuck, Conn. 06770
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Quaker City Chocolate and Confectionary Co., 2136 Germantown Ave., Philadelphia, Pa. 19122
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Reed Candy Co., 1245 Fletcher St., Chicago, Ill. 60657—Butter Scotch rolls, Chocolate rolls, Orange rolls
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Van Houton & Zoon, 537 Greenwich St., New York, N. Y. 10013
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Continental Can Co., 349 Oraton St., Newark, N. J. 07104
Dixie Cup Co., 24th and Dixie Ave., Easton, Pa. 18042
Hi-Land Paper Co., 274 Madison Ave., New York, N.Y. 10016
Lily-Tulip Cup Corp., Chanin Building, 122 E. 42nd St., New York, N. Y. 10017
Maryland Cup Co., 10100 Reisterstown Road, Maryland 21117
U. S. Envelope Co., 68 Prescott, Worcester, Mass. 01605
Victor Wagner & Sons, 115 Ash St., Buffalo, N. Y. 14204—(Carry-out trays)

DRINK DISPENSER, FOUNTAIN, BOTTLE, CUP

American Machine & Foundry, 3232 N. Kilpatrick, Chicago, Ill. 60641
Automatic Products Co., (APCO), 956 Brush Hollow Rd., Westbury, N. Y. 11590—Beverage dispenser
Automatic Syrup Co., 46–07 Vernon Blvd., Long Island City, N. Y. 11101—Vending machines
Bastian-Blessing, 4201 W. Peterson Ave., Chicago, Ill. 60630—Soda fountain, carbonators, luncheonette units, coffee brewer.
C. T. C. Mfg. Co., 11936 Valerio St., N. Hollywood, Cal. 91605—"Whirlpool Jr." beverage dispenser
Carbonaire, Inc., 114 Fern Ave., San Francisco, Cal. 94109—Drink dispensing equipment
Carbonic Dispenser Co., Canfield, O. 44406—"Sodamaster" dispenser
Continental-APCO, 956 Brush Hollow Rd., Westbury, N. Y. 11590—Beverage dispensers
Everfrost Sales, Inc., 14815 S. Broadway, Gardena, Cal. 90247—"Everfrost" soda bar
Helmco, Inc., 1215 W. Fullerton Ave., Chicago, Ill. 60614—Soda fountain and refriegration equipment
Hudson Soda Fountain and Refrigeration Co., Arlington, N. J. 07032—Soda fountains
W. Kestenbaum, Inc., 1790 1st Ave., New York, N. Y. 10028—Dispenser
The Liquid Carbonic Corp., 3110 S. Kedzie Ave., Chicago, Ill. 60623—Soda fountains

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Majestic Enterprises, Inc., 959 Crenshaw Blvd., Los Angeles, Cal. 90019—Dispenser
Manley, Inc., 1920 Wyandotte St., Kansas City, Mo. 64108—"Ice-O-Bar" drink dispenser
Miller & Carrell Mfg. Co., 1215 12th Street, Denver, Colo. 80204—"Speedster" hot choc. dispenser
Modern Refreshers, Inc., 55 E. Washington St., Chicago, Ill. 60602—Dispenser
Multiplex Faucet Co., 4319–25 Duncan Ave., St. Louis, Mo. 63110—Beverage dispenser
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
Rowe AMI Mfg. Co., Inc., 50–75 W. Lexington Ave., Chicago Ill. 60644—Beverage Dispenser
SEEBURG CORPORATION, 1500 N. Dayton St., Chicago, Ill. 60622—Beverage Dispenser.
Selmix Dispensers, Inc., 28–25 Borden Ave., Long Island City, N. Y. 11101—Beverage dispenser
Spacarb, Inc., Stamford, Conn. 06904—Cold vendors, cup (automatic)
VENDO CO., 1221 Baltimore Ave., Kansas City, Mo. 64105

FOOD PREPARATION EQUIPMENT

Bakers Pride Oven Co., 1641 E. 233rd St., New York, N. Y. 10066—Pizza ovens
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102—Pressure fryer
Bell Engineering Co., 55 Munroe Street, Lynn, Mass. 01901—Bar-B-Cutie barbeque
G. S. Blodgett Co., Inc., 50 Lakeside Ave., Burlington, Vt. 05401—Pizza ovens
Burger-Mat Corp., 341 39th St., Brooklyn, N. Y. 11232—Hamburger equipment
Clark Industries, Inc., 1509 Meridian St., Nashville, Tenn. 37207—Clark radiant electric hamburger broilers
J. J. Connolly, Inc., 457 W. 40th St., New York N. Y. 10018—Automatic frankfurter—Roll-A-Grill
Dalason Prods. Co., 835 W. Madison, Chicago, Ill. 60607—Bar-B-Frank hot dog machine
Garvis Mfg. Co., 210 Court, Des Moines, Ia. 50309—Hot dog bun warmer
GREER ENTERPRISES, INC., Box 35, Quincy, Mich. 49082—"Glenray" hot dog machine
Harvic Mfg. Co., 154 Nassau St., New York, N. Y. 10038—Pizza ovens
Helmco, Inc., 1215 W. Fullerton, Chicago, Ill. 60614
Hollywood Servemaster, 114 W. 18th St., Kansas City, Mo. 64108—"Roto-Grill" hot dog machine
Hot Point (Div. of General Electric), 227 S. Sealey, Chicago, Ill. 60612—Food preparation equipment
Manley, Inc., 1920 Wyandotte St., Kansas City, Mo. 64108—"Frank-Bank" hot dog cooker and server
Prince Castle Sales Co., 121 W. Wacker Dr., Chicago, Ill. 60601—Bar-B-Que preparation equipment
Savon Co., 286 Pennsylvania Ave., Paterson, N. J. 07503—Pizza pie ovens
Star Mfg. Co., 6300 St. Louis Ave., St. Louis, Mo. 63121—Food equipment
STAR METAL CORP., Trenton & Ann Sts., Phila., Pa. 19134—Vittle-Vendor hot food serving equipment
Toastmaster Prods. div., McGraw Electric Co., Elgin, Ill. 60120—Hot food servers, toasters, food preparation equipment
Virga's Pizza Crust Co., Inc., 2236 Conner St., New York, N. Y. 10066—Pizza ovens, supplies

FOODS, PREPARED

Arena Real Pizza Crust Co., 1913 White Plains Rd., Bronx, N. Y. 10461—Pizza pie
Armour and Co., Union Stockyards, Chicago, Ill. 60609—Frankfurters
Campbell Soup Co., Camden, N. J. 08101—Canned Soups
Castleberry's Food Co., P. O. Box 1010, Augusta, Ga. 30903—Bar-B-Que, chili, canned, prepared
Flavo-Rite Food, Inc., 2964 Lafayette Ave., Bronx, N. Y. 10465—Egg, turkey and shrimp rolls
Frozen Food Prods., 1735 Margaret Ave., Altoona, Pa. 16601—Frozen foods
Golden Palace Food Prods., Inc., 543 W. 59th St., New York, N. Y. 10019—Shrimp rolls, frozen chow mein, egg, vegetable and lobster rolls
C. E. Grant, 616 E. Washington, Indianapolis, Ind. 46204—Frozen chicken
Hygrade Food Prods., 2811 Michigan Ave., Detroit, Mich. 48216—Frankfurters
Lazar Kosher Sasuage Co., 5511 N. Kedzie Ave., Chicago, Ill. 60625
Oscar Mayer Co., 910 Mayer Ave., Madison, Wis. 53704—Frankfurters, cold meats
Original Crispy Pizza Crust Co., 1852 Bronxdale Ave., New York, N. Y. 10062—Pizza pie
Smithfield Ham Prods. Co., Smithfield, Va. 23430—"James River Brand" meat barbecues and sauces
Swift and Co., Union Stockyards, Chicago, Ill. 60609—Frankfurters
Tolona Pizza Pie Prods., Inc., 401 S. Cicero Ave., Chicago, Ill. 60644—Pizza products
Virga's Pizza Crust Co., Inc., 2236 Conner St., New York, N. Y. 10066—Pizza ovens, supplies

FRUIT JUICE DRINKS

American Citrus Corp., 333 N. Michigan Ave., Chicago, Ill. 60601—Del juice vendor
California Fruit Chimes Co., 325 S. Mission Dr., San Gabriel, Cal. 91776
Hamilton Beach Co., Division of Scovill Mfg. Co., Racine, Wis. 53401—Fresh fruit juice drinks
Juice Bar Sales Corp., 12 E. 44th St., New York, N. Y.—10017 Juice dispenser
Metal Prods., Co., 1135 3rd St., Oakland, Cal. 94607—Can juice vendor
Snivel Vending and Sales Co., Winter Haven, Fla. 33880—Cup juice vendor
Sunkist Growers, Inc., 707 W. 5th St., Los Angeles, Cal. 90013

GUM

American Chicle Co., Thompson Ave., Long Island City, N. Y. 11101
Beech-Nut Packing, 10 E. 40th St., New York, N. Y. 10016
Bowman Gum, Inc., 4865 Stenton Ave., Philadelphia, Pa. 19144
Frank H. Fleer Corp., 10th and Somerville, Philadelphia, Pa. 19141
Leaf Brands, Inc., 115 N. Cicero, Chicago, Ill. 60644
William Wrigley, Jr., Co., 410 N. Michigan Ave., Chicago, Ill. 60611—Package gum

ICE CREAM MANUFACTURERS, EQUIPMENT, VENDORS

Afco, Inc., 432 Alandale Ave., Los Angeles, Cal. 90036—Ice cream vendor
Artic Vendor Sales Corp., Appleton, Wis. 54910—Ice cream vendor
Atlas Tool and Mfg., Co., 5147 Natural Bridge Ave., St. Louis, Mo. 63115—Ice cream vendors
Badger Vending Machine Co., 710 N. Plankington, Milwaukee, Wis. 53203—Cup ice cream vendor
BALLY CASE & COOLER, INC., Bally, Pa. 19503—Ice cream display cases
Beatrice Foods, 120 S. LaSalle St., Chicago, Ill. 60603—Ice cream, milk, butter
The Borden Co., 350 Madison Ave., New York, N. Y. 10017—Ice cream
Craig Machine Co., Danvers, Mass. 01923—Ice cream vendor
Emery Thompson Machine and Supply Co., 1349 Inwood Ave., New York, N. Y. 10052—Ice cream and custard machine
Freeze King Corp., 2518 W. Montrose Ave., Chicago, Ill. 60618—Ice cream custard machine
Frosti-Server, 1833 Pacic Hgwy., San Diego, Cal. 92101—Ice cream vendor
General Equip. Sales Co., 814 S. West St., Indianapolis, Ind. 46225—Ice cream and custard machine, Sani-Serv self ice cream freezer
Fred Hebel Corp., Addison, Ill. 60101—Automatic coin ice cream vendor
Joe Lowe, Inc., 621 W. 26th St., New York, N. Y. 10001—"Frozen On-A-Stick Confection"
Multiple Prods. Co., 5210 Bonita, Dallas, Tex. 75206—Snow Cone machine
National Market Equip. Co., 25531 Dequindre, Royal Oak, Mich. 48071—Ice cream freezers and novelty cases
Port Morris Machine and Tool Co., 208 E. 135th St., Bronx, N. Y. 10451—Soft ice cream and custard machine
Superdisplay, Inc., 1324 W. Wisconsin Ave., Milwaukee, Wis. 53233—"Coldisplay" ice cream merchandiser
Sweden Freezer Mfg. Co., Dept. F-13-PR, Seattle, Wash. 98100—Ice cream and frozen custard fountain freezer
Swift and Co., Union Stockyards, Chicago, Ill. 60609—Ice cream
Tekni-Craft, Rockton, Ill. 61072—Ice cream and custard machine
VENDO CO., 1221 Baltimore Ave., Kansas City, Mo. 64105—Ice cream Vender
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Cal. 90015—Self-service ice cream merchandiser

POPCORN

American Popcorn Co., Sioux City, Ia. 51102—Raw popcorn
Blevins Popcorn Co., P. O. Box 278, Nashville, Tenn. 37202
Central Popcorn Co., Schaller, Ia. 51053—Popcorn
CHRISMAN POPCORN CO., 101 E. Poplar St., Murray, Ky. 42071
Albert Dickenson Co., 2750 W. 35th St., Chicago, Ill. 60632
J. A. McCarty Seed Co., 526 NW. 4th St., Evansville, Ind. 47708
Manley, Inc., 1920 Wyandotte, Kansas City, Mo. 64108
National Oats Co., Cedar Rapids, Ia. 52406
'Pop' Corn Sez Co., 429–35 S. 61st St., Philadelphia, Pa. 19143
Poppers Supply Co., 1211 N. 2nd St., Philadelphia, Pa. 19122
Wyandotte Popcorn Co., Marion, O. 43302

POPCORN EQUIPMENT

Bonanza, Inc., 2980 W. Pico Blvd., Los Angeles, Cal. 90006—Popcorn vending machines
C. Cretors and Co., 630 W. Cermak Rd., Chicago, Ill. 60616—Popcorn equipment, butter dispenser
Dairy Service Co., 100 E. Main St., Menomonee, Wis. 54751—Butter dispenser
DMC Corp., States Distributors, 1624 Harmon Pl., Minneapolis, Minn. 55403—Popcorn machines, automatic
Gold Medal Prods. Co., 1877 Freeman Ave., Cincinnati, Ohio 45214—Astro-Pop popcorn machine, caramel corn
Hollywood Servemaster Co., 114 W. 184th St., Kansas City, Mo. 64108—Popcorn warmer
Manley, Inc., 1920 Wyandotte St., Kansas City, Mo. 64108—Vending equipment and popcorn machines and supplies
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591—Popcorn equipment and supplies
Phenix Food Co., 460 E. Illinois Ave., Chicago, Ill. 60611
Savoral Co., Popcorn Bldg., Nashville, Tenn. 37202—Seasoning
Star Mfg. Co., 6300 St. Louis Ave., St. Louis, Mo. 63121—Popcorn machines, food equipment
Supurdisplay, Inc., 1109 N. 108th St., Milwaukee, Wis. 53213—Butter dispenser
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Cal. 90015—Butter dispenser

POPCORN SEASONING

Best Foods, Inc., 1 E. 42nd St., New York, N. Y. 10017
Capital City Prods., W. 1st and Perry, Columbus, O. 43201
Cargill, Inc., 200 Grain Exchange, Minneapolis, Minn. 55415
E. F. Drew and Co., Inc., New York, N. Y. 10010—Tastee-Pop coconut oil bar seasoning
C. F. SIMONIN AND SONS, Belgarde and Tioga Sts., Philadelphia, Pa. 19134—Popsit Plus, Seazo oils
Server Sales, Inc., Main St., Menomonee Falls, Wis. 53051

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Atlas Body Corp., 4150 E. Thomspon St., Philadelphia, Pa. 19137—ABC Vendomobile, steamer grill for hot dogs, heat popcorn, insulated section for ice cream.
DMC Corp., distributed by All States Distributors, Inc., 1624 Harmon Pl., Minneapolis, Minn. 55403—"Pop Corn Shop" automatic popcorn machine
Walky Service Co., Schweiter Building, Wichita, Kans. 67202

CONCESSION TRAILERS

Armour and Co., Fresh and Smoked Sausage Dept., Chicago, Ill. 60609

THEATRE CATALOG ISSUE

Information Service Department

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Pools, Swimming
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Quarter Midget Racers
Ramp Lights
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Dr Pepper Fountain Div., P. O. Box 5086, Dallas, Tex. 75222
Flavo-Rite Foods Co., 643 Brook Ave., Bronx, N. Y. 10455
Frozen Farm Products Co., 1735 Margaret Ave., Altoona, Pa. 16601
Charles E. Hires Co., 206 S. 24th St., Philadelphia, Pa. 19103
Mickleberry Food Prods., 43rd and State Line, Kansas City, Kans. 66100
NATIONAL SCREEN SERVICE, 1600 Broadway, New York, N. Y. 10019
PEPSI-COLA CO., available from local distributors
Royal Crown Cola Co., 10th & 9th Ave., Columbus, Ga. 31901
Smithfield Ham and Prods. Co., Smithfield, Va. 23430
Superdisplay, Inc., 2100 Wisconsin Tower Bldg., Milwaukee, Wis. 53203

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Belvend Co., 122 S. Michigan Ave., Chicago, Ill. 60603
DuGrenier, Arthur H., Inc., 15 Hale St., Haverhill, Mass. 01830
Mills Automatic Merchandising Co., 21–30 44th Rd., Long Island City, N. Y. 11101—Vending machine manufacturing
Mills Industries, 4100 Fullerton Ave., Chicago, Ill. 60639
National Vendors, Inc., 5055 Natural Bridge Road, St. Louis, Mo. 63115
Stoner Mfg. Co., 328 Gale St., Aurora, Ill. 60506
VENDO CO., 1221 Baltimore Ave., Kansas City, Mo. 64105

MISCELLANEOUS

American Automatic Ice Machine Co., 1638 Park Ave., Faribault, Minn. 55021
DCA Industries, 45 W. 36th St., New York, N. Y. 10018—Doughnut machines
S. T. Echols, Inc., Box 612, Bismarck, Mo. 63624—Snow cones
GLENCO REFRIGERATION CORP., Janney & Ann Sts., Phila., Pa. 19134—Refrigerators-freezers
Gold Medal Prods., 1877 Freeman Ave., Cincinnati, Ohio 45214—Snow cones, cotton candy, caramel corn, popcorn equip. & supplies
Hollywood Servemaster, 114 W. 18th St., Kansas City, Mo. 64108—Roto-Grille hot dog machines, Roto-Grille chili warmer
Marlan Co., 500 W. Cermak Rd., Chicago, Ill. 60616—Slush Master Freezer
Scotsman, Queen Prods. Div., 22 Front St., Albert Lea, Minn. 56007—Ice making machines
SEEBURG CORPORATION, 1500 N. Dayton St., Chicago, Illinois 60622—Coffee Vender.
Sno-Master, 124 Hopkins Pl., Baltimore, Md. 21201—Sno-cone, snoball machine
Speed Scoop, 109 Thornton Ave., San Francisco, Cal. 94124—Popcorn scoop
Tyson-Caffey, 8 Briar Rd., Wayne, Pa. 19087—Carry-out beverage tray

Theatre Equipment Manufacturers

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Anemostat Corp. of America, Scranton, Pa. 18501
Tuttle and Bailey Co., Corbin Ave., New Britain, Conn. 06052

AIR CONDITIONING EQUIPMENT

American Blower Corp., 8100 Tireman Blvd., Detroit, Mich. 48204
Baker Refrigeration Corp., Amer. Wheelabrator Co., Michawaka, Ind.
Chrysler Corp., Airtemp div., 119 Lee St., Dayton, O. 45401
Curtis Air Conditioning Co., 1905 Kienlen Ave., St. Louis, Mo. 63133
General Motors Corp., Frigidaire commercial and air cond. div., 300 Taylor St., Dayton, O. 45401
Ready Power Co., 11233 Freud Ave., Detroit, Mich. 48214
Trane Co., 206 Cameron Ave., La Crosse, Wis. 54601
Typhoon Air Conditioning Co., Inc., 505 Carroll St., Brooklyn, N. Y. 11215
Westinghouse Electric Corp., Sturtevant div., 306 6th Ave., Pittsburgh Pa. 15230
Worthington Pump and Machine Corp., Carbondale div., Harrison, N. J. 07029

AIR PURIFICATION

Air Purification Service, 82 Plane St., Newark, N. J. 07102
Connor, W. B. Engineering Corp., 114 E. 32nd St., New York, N. Y. 10016
Refresh-Aire Ozonizer Co., 382 Lafayette St., New York, N. Y. 10005
Supreme Air Filter Co., 126 W. 21st St., New York N. Y. 10010

AMPLIFIERS

Altec-Lansing Corp., 9356 Santa Monica Blvd., Beverly Hills, Calif. 90210
Ampex Corp., 934 Charter St., Redwood City, Calif. 94063
Ampro Corp., 2839 N. Western Ave., Chicago, Ill. 60618
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., INC., 1712 Jackson St., Omaha, Neb. 68102
CENTURY PROJECTOR CORP., 729 7th Ave., New York, N. Y. 10019
Motiograph, Inc., 4431 W. Lake St., Chicago, Ill. 60624
NATIONAL THEATRE SUPPLY, Tarrytown, N. Y. 10591
Radio Corp. of America, RCA Victor Div., Camden, N. J. 08101
Wenzel Projector Co., 2505–19 S. State St., Chicago, Ill. 60616
Westrex Corp., 540 W. 58th St., New York, N. Y. 10019

BOOKKEEPING SYSTEMS

JAY EMANUEL PUBLICATIONS, INC., 317 N. Broad St., Philadelphia, Pa. 19107

BOXOFFICES

Lobby Display Frame Co., 549 W. 52nd St., New York, N. Y. 10019
Poblocki, Ben B. and Sons Co., 3238 W. Pierce St., Milwaukee, Wis. 53215
SELBY INDUSTRIES, West Richfield, Ohio 44286

BOXOFFICE EQUIPMENT

Abbott Coin Counter Co., 143rd St., and Wales Ave., Bronx, N. Y. 10455
Adair, R. H. Co., 6926 W. Roosevelt Rd., Oak Park, Ill. 60304
Argus Mfg. Co., 1134 Kilbourne Ave., Chicago, Ill. 60624
Associated Ticket and Register Co., Inc., 346 W. 44th St., New York, N. Y. 10018
Bahn, L. Co., 123 W. Canton St., Boston, Mass. 02118
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., INC., 1712 Jackson St., Omaha, Neb. 68102
Blackstone Coin Packer Co., 344 Dayton St., Madison, Wis. 53701
Brandt Automatic Cashier Co., Watertown, Wis. 53094
Coinometer Corp., 1223 S. Wabash, Ave., Chicago, Ill. 60605
General Register Co., 271 Schilling, Cockeysville, Md. 21030
Goldberg Bros., 3500 Walnut St., Denver, Colo. 80201
Gold E Mfg. Co., Heiland div., Denver, Colo. 80200
Johnson Fare Box Co., 4619 Ravenwood Ave., Chicago, Ill. 60640
K-Hill Signal Co., 326 W. 3rd St., Uhrichsville, O. 44683
Lamolite Corp., 682 6th Ave., New York, N. Y. 10010
PEREY TURNSTILE CO., INC., 101 Park Ave., New York, N. Y. 10017
Taller and Cooper, Inc., 75 Front St., Brooklyn, N. Y. 11207

BROOMS AND BRUSHES

(See JANITOR SUPPLIES)

CARBONS

CARBONS, INC., 10 Saddle Rd., Cedar Knolls, N. J. 07927
Electro Carbons, 940 W. Belmont Ave., Chicago, Ill. 60657
Ringsdorff Carbon Co., 15 W. 44th St., New York, N. Y. 10036
UNION CARBIDE CORP.,—CARBON PRODS. DIV., 270 Park Ave., New York, N. Y. 10017

CARBON SAVERS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., INC., 1712 Jackson St., Omaha, Neb. 68102
Cali Prods. Corp., 3719 Marjorie Way, Sacramento, Calif. 95820
Droll Theatre Supply, 317 S. Sangamon, Chicago, Ill. 60607
Hal I. Huff Mfg. Co., 659 W. Jefferson, Los Angeles, Calif. 90007
Payne Prods. Co., 2451 W. Stadium Blvd., Ann Arbor, Mich. 48103
Edw. H. Wolk, 1261 S. Wabash, Chicago, Ill. 60605

CARPETS

Bigelow-Sanford Carpet Co., Inc., 140 Madison Ave., New York, N. Y. 10016
Dukane Textiles, Inc., 444 Broadway New York, N. Y. 10013
Firth, Inc., 295 5th Ave., New York, N. Y. 10016
Hardwick and Magee, 295 5th Ave., New York, N. Y. 10016
Karagheusian, A and M. Co., Inc., 295 5th Ave., New York, N. Y. 10016
Klearflax Linen Looms, Inc., 63rd and Grand, Duluth, Minn. 55807
Leedom, Thomas L. Co., Bristol, Pa. 19007
Lomax Carpet Mills, Jasper and Orleans St., Philadelphia, Pa. 19134
Mohawk Carpet Mills, Inc., 295 5th Ave., New York, N. Y. 10016
Philadelphia Carpet Co., Allegheny Ave., at C St., Philadelphia, Pa. 19134
Shelton Looms, 1 Park Ave., New York, N. Y. 10016
Smith, Alexander and Sons Carpet Co., 295 5th Ave., New York, N. Y. 10016

CARPET PADDING

American Hair & Felt Co., Merchandise Mart, Chicago, Ill. 60654
U. S. Rubber Co., 1230 Ave. of Americas, New York, N. Y. 10020
Sponge Rubber Co., Shelton, Conn. 06484

CARPET-UPHOLSTERY CLEANING PRODUCTS

Artloom Carpet Co. (Chemical Prods. div.), Allegheny and Howard, Philadelphia, Pa. 19133
Breur Electric Mfg. Co., 5100 N. Ravenswood Rd., Chicago, Ill. 60640
Glamorene, Inc., 10 E. 44th St., New York, N. Y. 10017

Hild Floor Machine Co., 740 W. Washington, Chicago, Ill. 60606
Kinner Products Co., 13325 E. Broad St., Pataskala, O. 43062

CHAIRS

American Desk Co., P. O. Box 416, Temple, Tex. 76502
AMERICAN SEATING CO., 9th and Broadway, Grand Rapids, Mich. 49502
Griggs Equip. Co., 209 Beale St., Box 630 Belton, Tex. 76514
HEYWOOD-WAKEFIELD CO., Gardner, Mass. 01440
Ideal Seating Co., 519 Ann St., N. W., Grand Rapids, Mich. 49502
Irwin Seating Co., 1480 Buchanan Ave., S. E. Grand Rapids, Mich. 49502
MASSEY SEATING CO., 100 Taylor St., Nashville, Tenn. 37208

CHAIR CUSHIONS

American Texteel Co., Bellefontaine, O. 43311
Dunlop Rubber Co., Sheridan Drive and Riverside Rd., Station B. Buffalo, N. Y. 14207
Firestone Tire and Rubber Co., 1200 Firestone Pkwy., Akron, O. 44317
Hewitt-Robins, Inc., 240 Kensington Ave., Buffalo, N. Y. 14205
MASSEY SEATING CO., 100 Taylor St., Nashville, Tenn. 37208
Sponge Rubber Prods. Co., Howe St., Shelton, Conn. 06484
U. S. Rubber Co., mech. rubber goods div., 1230 Ave., of Americas, New York, N. Y. 10020

CHAIR REPAIR SERVICE

American Texteel Co., Bellefontaine, O. 43311
MASSEY SEATING CO., 100 Taylor St., Nashville, Tenn. 37208

CHAIR UPHOLSTERING FABRICS

American Texteel Co., Bellefontaine, O. 43311
Apex Coated Fabrics Co., Inc., 12 E. 22nd St., New York, N. Y. 10010
Asher and Boretz, Inc., 900 Broadway, New York, N. Y. 10003
Athol Mfg. Co., 120 E. 41st St., New York, N. Y. 10017
Bolta Products Sls., Inc., 151 Canal St., Lawrence, Mass. 01840
Celanese Corp. of America, plastic div., 80 Madison Ave., New York, N. Y. 10016
Chicopee Sales Corp., 40 Worth St., New York, N. Y. 10013
Cotan Corp., 331 Oliver St., Newark, N. J. 07105
DuPont, E. I. deNemours and Co., 350 5th Ave., New York, N. Y. 10001
E. F. Timme & Son, Inc., 200 Madison Ave., New York, N. Y. 10016
Firestone Rubber and Latex Products Co., Firestone Foamex div., Fall River, Mass. 02722
Goodrich, B. F. Co., 500 S. Main St., Akron, O. 44311
Hoenigsberger, H. L., 149 N. Wacker Dr., Chicago, Ill. 60606
Manko Fabrics Co., 49 W. 38th St., New York, N. Y. 10018
Masland Duraleather Co., 3234-90 Amber St., Philadelphia, Pa. 19134
MASSEY SEATING CO., 100 Taylor St., Nashville, Tenn. 37208
Texileather Corp., 607 Madison Ave., Toledo, O. 43603
Tufford Seat Covers, Inc., 140 W "B" St., San Diego, Calif. 92101
U. S. Rubber Co., 1230 Ave. of Americas, New York, N. Y. 10020

CHANGEOVERS

Essannay Electric Mfg. Co., 1438 N. Clark St., Chicago, Ill. 60610
Weaver Mfg. Co., 1353 E. Firestone Blvd., Los Angeles, Calif. 90001

COIN CHANGERS

National Rejectors, 5100 San Francisco Ave., St. Louis, Mo. 63115

COLOR WHEELS

Best Devices Co., 10516 Western Ave., Cleveland, O. 44111
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y. 10036
Kliegl Bros., 321 W. 50th St., New York, N. Y. 10019

CONDENSERS

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y. 10036
Fish-Schurman Corp., 230 E. 45th St., New York, N. Y. 10017

CROWD CONTROL EQUIPMENT

Apex Bronze and Brass Works, Inc., 429 W. Broadway, New York, N. Y. 10012
Lawrence Metal Products, Inc., Lynbrook, N. Y. 11563
PEREY TURNSTILE CO., INC., 101 Park Ave., New York, N. Y. 10017
Reliance Art Metal Co., 601 W. McMicken Ave., Cincinnati, O. 45214

CURTAIN CONTROLS AND TRACK

Automatic Devices Co., 2011 S. 12th St., Allentown, Pa. 18102
Clancy, J. R., Inc., 1010 W. Belden Ave., Syracuse, N. Y. 13204
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville, Tenn. 37904
NOVELTY SCENIC STUDIOS, INC., 432 E. 91st St., New York, N. Y. 10028
Vallen, Inc., 225 Bluff St., Akron, O. 44304
Weaver Mfg. Co., 1353 E. Firestone Blvd., Los Angeles, Calif. 90001

DECORATORS

Bil-Art Studios, Inc., 548 W. 53rd St., New York, N. Y. 10019
Brodsky, David E. Assoc., 242 N. 13th St., Philadelphia, Pa. 19107
Dazians, Inc., 142 W. 44th St., New York, N. Y. 10036
F & Y Building Service, 329 E. Town St., Columbus, O. 43215
Frankel Assoc., 218 W. 47th St., New York, N. Y. 10019
Great Western Stage Equip. Co., Inc., 1324-26 Grand Ave., Kansas City, Mo. 64106
Griewe, Inc., 2426-32 Reading Rd., Cincinnati, O. 45202
Grosh, R. L. and Sons Scenic Studios, 4114 Sunset Blvd., Hollywood, Calif. 90027
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville, Tenn. 37904
Maharam Fabric Corp., 130 W. 46th St., New York, N. Y. 10019
Manko Fabrics, 49 W. 38th St., New York, N. Y. 10018
Marsh Wall Products, Inc., 5082 Main St., Dover, O. 44622
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha, Neb. 68102
H. R. Mitchell, Inc., Hartselle, Ala. 35640
Mosaic Tile Co., The, Zanesville, O. 43701
Northwest Scenic Studios, 607 Marshall St., N. E., Minneapolis, Minn. 55413
NOVELTY SCENIC STUDIOS, INC., 432 E. 91st St., New York, N. Y. 10028
Paramount Decorating Co., Inc., 311 N. 13th St., Philadelphia, Pa. 19107
Premier Studios, 414 W. 45th St., New York, N. Y. 10019
Rambusch Decorating Co., 2 W. 45th St., New York, N. Y. 10019
Rau Studios, Inc., 104 W. 42nd St., New York, N. Y. 10036
Riseman, William, Assoc., 162 Newbury St., Boston, Mass. 02116
Teichert, Hanns R. Studios, 1311 N. Wells St., Chicago, Ill. 60610
Weiss, I and Sons., Inc., 445 W. 45th St., New York, N. Y. 10019

DIMMER EQUIPMENT

(See SWITCHBOARD)

DISPLAY AD MATERIALS

Fepco Theatre Advertisers, Box 795, Omaha, Neb. 68101
NATIONAL SCREEN SERVICE, 1600 Broadway, New York, N. Y. 10019

DISPLAY FRAMES, BOXES

BEVELITE, INC., 4801 Pacific Blvd., Vernon, Calif. 90058
Champion Metal Moulding Corp., 234 E. 151st St., Bronx, N. Y. 10451
NATIONAL SCREEN SERVICE, 1600 Broadway, N. Y., N. Y. 10019
Peoples Display & Frame Co., 1515 W. Olympic Blvd., Montabello, Calif. 90640
Poblocki, Ben B. and Sons Co., 3238 W. Pierce St., Milwaukee, Wis. 53215
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O. 45214
Romar Vide Co., Chetek, Wis. 54728
Sioux Metal Products Co., P. O. Box 430, Bedford, O. 44014
Stanley Displays, Inc., 442 W. 42nd St., New York, N. Y. 10018
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif. 90015

DOORS AND DOOR HARDWARE

Bloomfield Mfg. Co., Inc., Bloomfield, Ind. 47424
Kawneer Co., 2510 Front St., Niles, Mich. 49120
Lawrence Metal Products, Inc., Lynbrook, N. Y. 11563
Norton Door Closer Co., div., Yale and Towne Mfg. Co., Chicago, Ill. 60618
Norton Laiser Co., Inc., 466 W. Superior St., Chicago, Ill. 60610
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O. 45214
Rixon Mfg. Co., 4450 W. Carroll Ave., Chicago, Ill. 60624
Stanley Works, 111 Elm St., New Britain, Conn. 06051
Universal Corp., 6710 Denton Dr., Dallas, Tex. 75209
Vonnegut Hardware Co., 402 W. Maryland St., Indianapolis, Ind. 46204
Yale and Towne Mfg. Co., Stamford div., 200 Henry St., Stamford, Conn. 06902

DRAPERY AND WALL COVERINGS

(See DECORATORS)

DRINKING FOUNTAINS

Ebco Mfg. Co., 401 W. Town St., Columbus, O. 43215
General Motors Corp., Frigidaire, commercial and air cond. div., 300 Taylor St., Dayton, O. 45401
Pure Filter Corp., of America, 440 Lafayette St., New York, N. Y. 10003
Sunroc Refrigeration Co., Glen Riddle, Pa. 19037
Voigt Co., 1649 N. Broad St., Philadelphia, Pa. 19102
Westinghouse Electric Corp., 983 Page Blvd., Springfield, Mass. 01104

EMERGENCY LIGHTING

Electric Storage Battery Co., 41 S. 15th St., Philadelphia, Pa. 19102
Fairbanks Morse and Co., 600 S. Michigan Ave., Chicago, Ill. 60605
Onan, D. W. Sons Co., 2515 University Ave., S.E., Minneapolis, Minn. 55414
Ready Power Co., 11233 Freud Ave., Detroit, Mich. 48214
Square D Co., 6060 Rivaud St., Detroit, Mich. 48211
U-C Lite Co., 290 E. Prairie St., Crystal Lake, Ill. 60014

ESCALATORS

The Peelle Co., 47 Stewart Ave., Brooklyn, N. Y. 11237

EXTERMINATOR SUPPLIES AND SERVICES

American Processing Co., 720 Euclid Ave., Cleveland, O. 44114
Brulin & Co., 2939 Columbia Ave., Indianapolis, Ind. 46205
Chemical Insecticide Corp., 57 13th St., Brooklyn, N. Y. 11215
Fuld Bros., 702 S. Wolfe St., Baltimore, Md. 21231
Sani-Toil Labs, 121 Main St., Joplin, Mo. 64801
West Disinfecting Co., 42-16 West Street, Long Island City, N. Y. 11101

FILM CASES AND CABINETS

All-Steel Equipment Co., Inc., 741 Griffith Ave., Aurora, Ill. 60506
Chicago Metal Mfg. Co., 3724 S. Rockwell St., Chicago, Ill. 60632
Goldberg Bros., 3500 Walnut St., Denver, Colo. 80201
GoldE Mfg. Co., Heiland div., Denver, Colo. 80200
Hawthorne Mfg. Co., 2930 37th Ave., S., Minneapolis, Minn. 55406
Neumade Products Corp., 250 W. 57th St., New York, N. Y. 10019

FIRE EXTINGUISHERS

American LaFrance-Foamlite Corp., 100 E. LaFrance St., Elmira, N. Y. 14904
Bostwick Laboratories, 706 Bostwick Ave., Bridgeport, Conn. 06605
Buffalo Fire Appliance Corp., 290 Main St., Buffalo, N. Y. 14202
General Detroit Corp., 2270 E. Jefferson Ave., Detroit, Mich. 48207
Pyrene Mfg. Co., 560 Belmont Ave., Newark, N. J. 07109
Snyder, M. L. and Son, Jasper and York Sts., Philadelphia, Pa. 19125

FIRE HOSE

Buffalo Fire Appliance Corp., 290 Main St., Buffalo, N. Y. 14202
General Detroit Corp., 2770 E. Jefferson Ave., Detroit, Mich. 48207

FIREPROOFING

Albi Mfg. Co., Inc., 29 Bartholomew Ave., Hartford, Conn. 06106

FIRE SHUTTERS

Best Devices Co., 10516 Western Ave., Cleveland, O. 44111
Trumbull Electric Mfg. Co., 41 Woodford Ave., Plainville, Conn. 06062

FIREWORKS

Liberty Fireworks Co., P. O. Box 683, Danville, Ill. 61834

FLOORING MATERIALS

American Mat Corp., 2018 Adams St., Toledo, O. 43602
Armstrong Cork Co., 1240 State St., Lancaster, Pa. 17603
Congoleum-Nairn, Inc., 195 Belgrove Drive, Kearny, N. J. 07032
Freemont Rubber Co., 115 McPherson Hwy., Fremont, O. 43420
Goodyear Tire and Rubber Co., Inc., flooring div., 600 W. 58th St., New York, N. Y. 10019
Homasote Co., Fernwood Rd., Trenton, N. J. 08603
Hood Rubber Co., div., B. F. Goodrich Co., Watertown, Mass. 02172
Mosaic Tile Co., Zanesville, O. 43702
National Terrazzo and Mosaic Assn., 1420 New York Ave., N. W., Washington, D. C. 20005
Sloane-Blabon Corp., 295 5th Ave., New York, N. Y. 10016
Taylor Mfg. Co., 3056 W. Meinecke Ave., Milwaukee, Wis. 53206
Tile-Tex Co., Inc., 1232 McKinley St., Chicago Heights, Ill. 60411

FLUORESCENT PAINT AND LIGHTING

Black Light Products Co., 47 E. Lake St., Chicago, Ill. 60601
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y. 10036
General Electric Co., 1285 Boston Ave., Bridgeport, Conn. 06602
General Luminescent Corp., 638 S. Federal St., Chicago, Ill. 60605
Guth Bros., 2615 Washington Blvd., St. Louis, Mo. 63103
Strobite Co., 75 W. 45th St., New York, N. Y. 10036
Switzer Bros., 4732 St. Clair Ave., Cleveland, O. 44103

FRONTS

Formica Insulation Co., 4654 Spring Grove Ave., Cincinnati, O. 45232
Kawneer Co., 2510 Front St., Niles, Mich. 49120
Reliance Art Metal Co., 601 McMicken, Cincinnati, O. 45214

FURNITURE

HEYWOOD-WAKEFIELD CO., Gardner, Mass. 01440

GLASS, STRUCTURAL

Libby-Owens-Ford Glass Co., 1021 Nicholas Bldg., Toledo, O. 43603
Owens-Illinois Glass Co., Ohio Bldg., Toledo, O. 43604
Pittsburgh-Corning Corp., Grant Bldg., Pittsburgh, Pa. 15222

HAND DRYERS

American Dryer Corp., 1324 Locust St., Philadelphia, Pa. 19107
Chicago Hardware Foundry Co., Sani-Dri div., 2500 N. Commonwealth Ave., Chicago, Ill. 60614.

HAND RAILS

(See CROWD CONTROL EQUIPMENT)

HEARING AIDS

Dictograph Products Co., Inc., 580 5th Ave., New York, N. Y. 10019
Sonotone Corp., Saw Mill River Rd., Elmsford, N. Y. 10523
Telesonic Theatrephone Corp., Times Square Bldg., New York, N. Y. 10018
Trimm Radio Mfg. Co., 1770 W. Berteau Ave., Chicago, Ill. 60653
Western Electric Co., 195 Broadway, New York, N. Y. 10007
Zenith Radio Corp., 6001 Dickens St., Chicago, Ill. 60639.

HEATING SYSTEMS

American Foundry and Furnace Co., Washington and McClun, Bloomington, Ill. 61701
American Radiator and Standard Sanitary Corp., 40 W. 40th St., New York, N. Y. 10018
Grinnell Co., Inc., 260 W. Exchange St., Providence, R. I. 02903
Petroleum Heat and Power Co., Southfield Ave., Stamford, Conn. 06902
Skinner Heating and Ventilating Co., Inc., 1948-60 N. 9th St., St. Louis, Mo. 63102
U. S. Radiator Co., 535 Griswold St., Detroit, Mich. 48226

INSULATION, ACOUSTICAL THERMAL

Aetna Plywood and Veneer, 1741 Elston Ave., Chicago, Ill. 60622
Alfol Insulation Co., Chrysler Bldg., New York, N. Y. 10017
Armstrong Cork Co., 1240 State St., Lancaster, Pa. 17603
Celotex Corp., 120 S. LaSalle St., Chicago, Ill. 60603
Certain-Teed Products Corp., Ardmore, Pa. 19003
Formica Insulation Co., 4654 Spring Grove Ave., Cincinnati, O. 45232
Hall, C. R. and Sons, 516 5th Ave., New York, N. Y. 10036
Homasote Co., Fernwood Ave., Trenton, N. J. 08603
Insulite Co., 1100 Builders Exchange Bldg., Minneapolis, Minn. 55402
Johns-Manville Corp., 22 E. 40th St., New York, N. Y. 10016
Keasbey and Mattison Co., Ambler, Pa. 19002
Kelly Island Lime and Transport Co., Leader Bldg., Cleveland, O. 44114
Kimberly-Clark Corp., Neenah, Wis. 54957
Marsh Wall Prods. Co., 4682 Main, Dover, O. 44622
National Gypsum Co., 325 Delaware St., Buffalo, N. Y. 14202
Owens-Corning Fiberglass Co., 2033 Nicholas Bldg., Toledo, O. 43601
PermaStone Co., 719 Hudson St., Columbus, O. 43211
Pittsburgh-Corning Corp., Grant Bldg., Pittsburgh, Pa. 15222
Sprayed Insulation Co., Inc., 56-58 Crittenden St., Newark, N. J. 07104
U. S. Gypsum Co., 300 W. Adams St., Chicago, Ill. 60606
U. S. Plywood Corp., 55 W. 44th St., New York, N. Y. 10018
U. S. Rock Wool Co., 40 S. Main, Salt Lake City, Utah 84101
Universal Zonolite Insulation Co., 135 S. LaSalle St., Chicago, Ill. 60603
Wood Conversion Co., 1st National Bldg., St. Paul, Minn. 55101

INTERCOMMUNICATION SYSTEMS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Drive-in Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo. 64105
EPRAD, 1206 Cherry St., Toledo, O. 43608
Motiograph, Inc., Servus-Fone div. (Electronic Car Hop), 4922 W. Grand Ave., Chicago, Ill. 60638
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
R. W. Neill Co., 1811 Caroll Ave., Chicago, Ill. 60612
NORTH AMERICAN PHILIPS (Norelco), 100 E. 42nd St., New York, N. Y. 10017
Operadio Mfg. Co., St. Charles, Ill. 60174

JANITOR SUPPLIES

Afta Solvents Corp., 470 W. 128th St., New York, N. Y. 10027
Artloom Carpet Co., (Chemical Products div.), Allegheny and Howard, Philadelphia, Pa. 19133
Breuer Electric Mfg. Co., 5148 N. Ravenswood Ave., Chicago, Ill. 60640
Fuld Bros., 702 S. Wolfe St., Baltimore, Md. 21231
Fuller Brush Co., The, Main St., Hartford, Conn. 06103
Goldberg Bros., 3500 Walnut St., Denver, Colo. 80201
Holcomb, J. I. Mfg. Co., 1601 Barth Ave., Indianapolis, Ind. 46203
Horn, A. C. Co., 43-36 Tenth St., Long Island City, N. Y. 11101
Hospital Specialty Co., The, 1991 E. 66th St., Cleveland, O. 44103
Kinner Products Co., 13325 E. Broad St., Pataskala, O. 43062
Melro Enterprises, Cramer Rd., Poughkeepsie, N. Y. 12603
Morton Salt Co., 310 S. Michigan Ave., Chicago, Ill. 60604
Sanitex Co., 14182 Meyers Rd., Detroit, Mich. 48227
Straubel Paper Co., Green Bay, Wis. 54305
U. S. Sanitary Specialties Co., 435 S. Western Ave., Chicago, Ill. 60612
West Disinfecting Co., 52-16 West St., Long Island City, N. Y. 11101

LADDERS

Chesbro-Whitman Co., Inc., 38-21 12th St., Long Island City, N. Y. 11101
Dayton-Harker Co., 2337 Gilbert Ave., Cincinnati, O. 45206
R. D. Werner Co., 295 5th Ave., New York, N. Y. 10016

LAMPS, INCANDESCENT OR FLUORESCENT

Century Lighting Inc., 521 W. 43rd St., New York, N. Y. 10036

General Electric Co., lamp div., Nela Park, Cleveland, O. 44113
Kliegl Bros. Universal Electric Stage Lighting Co., 321 W. 50th St., New York, N. Y. 10019
Radiant Lamp Corp., 300 Jeliff Ave., Newark, N. J. 07108
Sheldon Electric Co., Inc., 76 Coit St., Irvington, N. J. 07111
Sioux Metal Products Co., P. O. Box 430, Bedford, O. 44014
Sylvania Electric Products, Inc., 500 5th Ave., New York, N. Y. 10018
Westinghouse Electric Corp., lighting div., Edgewater Park, Cleveland, O. 44107

LENSES

American Optical Co., 19 Doat St., Buffalo, N. Y. 14211
Bausch and Lomb Optical Co., 635 St. Paul St., Rochester, N. Y. 14602
Bell & Howell Co., 7100 McCormick, Chicago, Ill. 60645
General Scientic Corp., 5151 W. 65th St., Chicago, Ill. 60638
Ilex Optical Co., 690 Portland St., Rochester, N. Y. 14605
KOLLMORGEN CORP., 347 King St., Northampton, Mass. 01060
NORTH AMERICAN PHILIPS, INC., 100 E. 42 St., New York, N. Y. 10017
Pacific Optical Corp., 5965 W. 98th St., Los Angeles, Calif. 90045
Projection Optics Co., Inc., 330 Lyell Ave.. Rochester, N. Y. 14606
Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago, Ill. 60608
United Artists Theatres, 233 W. 49th St., New York, N. Y. 10019 Dimension 150 lenses.
Wollensak Optical Mfg. Co., 856 Hudson Ave., Rochester, N. Y. 14621
Zenith Optical Co., Huntington, W. Va. 25701

LIGHTING

Allbrite Electric Co., 3917 Kedzie Ave., N., Chicago, Ill. 60618
Bleck, M., Mfg. Co., 300 N. 3rd St., Philadelphia, Pa. 19106
Brightlight Reflector Co., Fairfield Ave. and State St., Bridgeport, Conn. 06605
Capitol Stage Lighting Co., 527 W. 45th St., New York, N. Y. 10019
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y. 10036
J. H. Channon Co., 1455 Hubbard, Chicago, Ill. 60622
Clancy, J. R. Inc., 1010 Belden Ave., Syracuse, N. Y. 13204
Curtis Lighting, Inc., 6135 W. 65th St., Chicago, Ill. 60638
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee, Wis. 53201
General Electric Co., lamp div., Nela Park, Cleveland, O. 44113
General Luminescent Corp., 638 S. Federal St., Chicago, Ill. 60605
GoldE Manufacturing Co., Heiland div., Denver, Colo. 80200
Grimes Manufacturing Co., Urbana, O. 43078
Guth Bros., 2615 Washington Blvd., St. Louis, Mo. 63103
Hub Electric Co., 2225 Grand Ave., Chicago, Ill. 60612
Jewell Products Co., 266 Glenwood Ave., Bloomfield, N. J. 07003
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., New York, N. Y. 10019
Major Equipment Co., 4603 Fullerton Ave., Chicago, Ill. 60639
Mitchell, Hubert, Industries, Inc., Hartsell, Ala. 35640
Revere Electric Manuafcturing Co., 6009 N. Broadway, Chicago, Ill. 60604
Reynolds Electric Co., 2650 W. Congress St., Chicago, Ill. 60612
Spare Electric Corp., 18222 Lanken, Cleveland, O. 44119
Sperti, Inc., Norwood Sta., Cincinnati, O. 45212
Summerour and Devine, Inc., 115 W. 17th St., Kansas City, Mo. 64108
Taito, Ltd., 39 E. 50th St., New York, N. Y. 10022
Tiffin Scientific Studios, Tiffin, O. 44883
Voigt Co., 1649 N. Broad St., Philadelphia, Pa. 19122
Westinghouse Electric Corp., lamp div., Bloomfield, N. J. 07003
Westinghouse Electric Corp., lighting div., Edgewater Park, Cleveland, O. 44107
Winston, Charles J. and Co., Inc., 2 W. 47th St., New York, N. Y. 10036

LOBBY HARDWARE

Altschul, A. H. Co., 9-11 White St., New York, N. Y. 10013
Apex Brass and Bronze Works, Inc., 42 W. Broadway, New York, N. Y. 10012
Art in Metal Co., 511 Manhattan Ave., Brooklyn, N. Y. 11222
Compco Corp., 2257 W. St. Paul Ave., Chicago, Ill. 60647
Lawrence Metal Products, Inc., Lynbrook, N. Y. 11563
Lawson, F. H. Co., Evans and Whateley Sts., Cincinnati, O. 45204

MAGAZINES

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
CENTURY PROJECTOR, 729 7th Ave., New York, N. Y. 10019
Goldberg Bros., 3500 Walnut St., Denver, Colo. 80205
GoldE Mfg. Co., Heiland div., Denver, Colo. 80200
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
Natural Vision Corp., 1710 N. LaBrea, Hollywood, Calif. 90046
Strobl Dodge, P. O. Box 24, Cincinnati, O. 45230
Edw. H. Wolk, 1241 S. Wabash, Chicago, Ill. 60605
Wenzel Projector, 2505 S. State, Chicago, Ill. 60616

MATS, RUBBER

Altschul, A. H. Co., 9-11 White St., New York, N. Y. 10013
American Mat Corp., 724 Park Ave., Wapakoneta, O. 45895
American Tile and Rubber Co., Perrine Ave., Trenton, N. J. 08638
Crest Assoc., 630 Ninth Ave., New York, N. Y. 10036
Durable Mat Co., 2926 16th St., S. W., Seattle, Wash. 98134
Fremont Rubber Co., 115 McPherson Hwy., Fremont, O. 43420
Goodyear Tire & Rubber Co., flooring div., 600 W. 58th St., New York, N. Y. 10019
Musson, R. C. Rubber Co., 10 S. College Ave., Akron, O. 44308
National Mat Co., 72 Kingsley St., Buffalo, N. Y. 14208
U. S. Rubber Co., mech. rubber goods div., 1230 Ave. of Americas, New York, N. Y. 10020

MIRRORS

Carvarts, Inc., 7025 Santa Monica Blvd., Hollywood, Calif. 90038
Pittsburgh Plate Glass Co., 632 Duquesne Way, Pittsburgh, Pa. 15219

MOTOR GENERATORS

Automatic Devices Co., 114 N. 8th St., Allentown, Pa. 18101
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Hertner Electric Co., 12690 Elmwood Ave., Cleveland, Ohio 44111
Imperial Electric Co., 84 Ira Ave., Akron, O. 44301
Motiograph Inc., 4922 W. Grand Ave., Chicago, Ill. 60639
Robin J. E., Inc., 267 Rhode Island Ave., East Orange, N. J. 07018

ORNAMENTAL METAL WORK

Architectural Bronze Studios, Inc., 2600 S. 10th St., St. Louis, Mo. 63118
Artcraft Ornamental Iron Co., 724 E. Hudson St., Columbus, O. 43211
Reliance Art Metal Co., 601 W. McMicken Ave., Cincinnati, O. 45214

PAINT

NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
Pabco Products, Inc., 475 Brannan St., San Francisco, Calif. 94119
Spatz Paint Industries, Inc., 5237 Manchester St., St. Louis, Mo. 63110
Tnemec Co., Inc., 124 W. 23rd Ave., Kansas City, Mo. 64108

PLUMBING FIXTURES

American Radiator and Standard Sanitary Corp., 40 W. 40th St., New York, N. Y. 10018
Bradley Washfountain Co., Box 309, Menomonee Falls, Wis. 53055
Kohler Co., Kohler, Wis. 53044
Sexauer, J. A. Mfg. Co., Inc., 2503-5 3rd Ave., New York, N. Y. 10005
Sperzel Sanitary Seat Co., 123 14th Ave., S., Minneapolis, Minn. 55404
Standard Art, Marble and Tile Co., 117 "D" St., N. W., Washington, D. C. 20001

PRE-FAB FRONTS

(See FRONTS)

PREMIUM DISTRIBUTORS

Hecht Mfg. & Premium Co., 184 Merrick Rd., Merrick, New York 11566
Metro Premium, 334 W. 44th St., New York, N. Y. 10036
Price Theatre Premiums, 352 W. 44th St., New York, N. Y. 10036
Shure, N. and Co., 200 W. Adams St., Chicago, Ill. 60606
West Bend Aluminum Co., West Bend, Wis. 53095

PROJECTION LAMPS

ASHCRAFT C. S. MFG. CO., 3632 38th St., Long Island City, N. Y. 11101
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
CARBONS, INC., 10 Saddle Rd., Cedar Knolls, N. J. 07927
Cine Electronics, 225 E. 46th St., New York, N. Y. 10017
Hughes Electronics, 5271 W. Jefferson Blvd., Los Angeles, Calif. 90016
KNEISLEY ELECTRIC CO., 2501 La Grange, Toledo, Ohio 43603
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
NORTH AMERICAN PHILIPS (Norelco), 100 E. 42nd St., New York, N. Y. 10017
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O. 43602
XETRON PRODUCTS div. Carbons, Inc., 10 Saddle Rd., Cedar Knolls, N. J. 07927

PROJECTOR INTERLOCKS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
CENTURY PROJECTOR, 729 7th Ave., New York, N. Y. 10019
Motiograph, Inc., 4922 W. Grand Ave., Chicago, Ill. 60639
Natural Vision Corp., 1710 N. LaBrea, Hollywood, Calif. 90046

PROJECTOR PARTS

La Vezzi Machine Works, 4635 W. Lake St., Chicago, Ill. 60666

PROJECTORS, 35mm

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
CARBONS, INC., 10 Saddle Rd., Cedar Knolls, N. J. 07927—Cinemeccanica projectors.
CENTURY PROJECTOR CORP., 729 7th Ave., New York, N. Y. 10019
GENERAL PRECISION LABS, Pleasantville, N. Y. 10570
NATIONAL THEATRE SUPPLY CO., Terrytown, N. Y. 10591
NORTH AMERICAN PHILIPS, Norelco projectors, 100 E. 42nd St., New York, N. Y. 10017
N. V. PHILIPS GLOEILAMPENFABRIEKEN, Cinema Equipment Dept., Eindhoven, Netherlands
Paromel Electronics Corp., 2048 W. North Ave., Chicago, Ill. 60647
Wenzel Projector Co., 2505-19 S. State St., Chicago, Ill. 60616

PROJECTORS, 70mm

CARBONS, INC., 10 Saddle Rd., Cedar Knolls, N. J. 07927. Cinemeccanico projectors.
CENTURY PROJECTOR CORP., 729 7th Ave., New York, N. Y. 10019
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
NORTH AMERICAN PHILIPS, Norelco projectors, 100 E. 42nd St., New York, N. Y. 10017
N. V. PHILIPS GLOEILAMPENFABRIEKEN, Cinema Equipment Dept., Eindhoven, Netherlands

PROJECTORS, 16mm

Ampro Corp., 2835 N. Western Ave., Chicago, Ill. 60618
Bell and Howell Co., 7183 McCormick, Chicago, Ill. 60645
Camera Equipment Co., 315 W. 43rd St., New York, N. Y. 10036
EASTMAN KODAK CO., 343 State St., Rochester, N. Y. 14604
NORTH AMERICAN PHILIPS, Norelco Projectors, 100 E. 42nd St., New York, N. Y. 10017
N. V. PHILIPS GLOEILAMPENFABRIEKEN, Cinema Equipment Dept., Eindhoven, Netherlands
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J. 08101
Victor Animatograph Corp., Davenport Bank Bldg., Davenport, Ia. 52801

RECTIFIERS

ASHCRAFT, C. S. MFG. CO., 3632 38th St., Long Island City, N. Y. 11101
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Carver Electric Co., 327 Carter St., Union City, Ind. 47390
Continental Electric Co. (Rectifier Tubes), 715 Hamilton St., Geneva, Ill. 60134
Gordos Corp., (Rectifier Tubes), 250 Glenwood Ave., Bloomfield, N. J. 07003
KNEISLEY ELECTRIC CO., 2501 La Grange, Toledo, O. 43603
Mallory, P. R. and Co., Inc., 3029 Washington St., Indianapolis, Ind. 46206
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O. 43602

REEL-END ALARMS

American Theatre Supply Company, Inc., 2300 1st Ave., Seattle, Wash. 98101

REELS AND REWINDS

General Devices & Eng. Co., 1147 N. McCadden Place, Hollywood, Calif. 90038
Goldberg Bros., 3500 Walnut St., Denver, Colo. 80205
GoldE Mfg. Co., Heiland div., Denver, Colo. 80200
Griswold Machine Works, Port Jefferson, N. Y. 11777
Neumade Products Co., 250 W. 57th St., New York, N. Y. 10019
Weaver, Fred Co., 1639 E. 102nd St., Los Angeles, Calif. 90002
Wenzel Projector, 2505 S. State St., Chicago, Ill. 60616

REFLECTORS

Bausch and Lomb Optical Co., 625 St. Paul St., Rochester, N. Y. 14605
HEYER-SHULTZ INC., Cedar Grove, N. J. 07009
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O. 43602

SAFES

Chicago Metal Mfg. Co., 3724 S. Rockwell St., Chicago Ill. 60632
Hawthorne Mfg. Co., 2930 37th Ave., S., Minneapolis, Minn. 55406
Mosler Safe Co., 320 5th Ave., New York, N. Y. 10001

SANITARY SUPPLIES AND EQUIPMENT

(See JANITOR SUPPLIES)

SCREENS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
HURLEY SCREEN CO., 26 Sarah Drive, Farmingdale, N. Y. 11735.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago, Ill. 60608
B. F. Shearer Co., 2318 Second Ave., Seattle, Wash. 98101
TECHNIKOTE CORP., 63 Seabring St., Brooklyn, N. Y. 11231
Trans-Lux Corp., 625 Madison Ave., New York, N. Y. 10022
WALKER-AMERICAN CORP., 2665 Delmar Blvd., St. Louis, Mo. 63106
Williams Screen Co., 1620 Summit Lake Blvd., Akron, O. 44314

SCREEN FRAMES

Artcraft Strauss Sign Co., 830 12th Ave., New York, N. Y. 10019
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Hollywood Curvescope Frame Co., 2311 Foshay Towers, Minneapolis, Minn. 55402
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville, Tenn. 37904
Nick Mulone and Son, Cheswick, Pa. 15024
SELBY INDUSTRIES, West Richfield, Ohio 44286
TECHNIKOTE CORP., 63 Seabring St., Brooklyn, N. Y. 11231
Unistrut Products Co., 1013 W. Washington Blvd., Chicago, Ill. 60607

SIGNS, ADMISSION

(See BOXOFFICE EQUIPMENT)

SIGNS, DIRECTIONAL AND EXIT

American Metalcraft Corp., 1009 S. 8th St., St. Joseph, Mo. 64503
Ardley, 1010 Castle Hill Ave., Bronx, N. Y. 10473
Bahn, L. Co., 123 W. Canton St., Boston, Mass. 02118
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Beach Co., Coshocton, O. 43812
BEVELITE INC., 4801 Pacific Blvd., Vernon, Calif. 90058
Century Lighting Inc., 521 W. 43rd St., New York, N. Y. 10036
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
Federal Electric Co., 8700 S. State St., Chicago, Ill. 60619
Ingram-Richardson Mfg. Co., 32nd St., Beaver Falls, Pa. 15010
Kliegl Bros., 321 W. 50th St., New York, N. Y. 10019
Rem-Lite, Inc., 878 Broadway, New York, N. Y. 10003
Revere Electric Mfg. Co., 6009 N. Broadway, Chicago, Ill. 60604
Sola Electric Co., 4613 W. 16th St., Cicero, Ill. 60650
South Bend Neon Sign Co., 215 Garst St., South Bend, Ind. 46618
Swanson-Nunn Electric Co., 8th and Oak St., Evansville, Ind. 47713
Voigt Co., 1649 N. Broad St., Philadelphia, Pa. 19122

SIGN LETTERS AND MARQUEES

Adler Silhouette Letter Co., 11843 W. Olympic Blvd., Los Angeles, Calif. 90064
Artcraft Strauss Sign Co., 830 12th Ave., New York, N. Y. 10019
Associated T. & R. Co., 354 W. 44th St., New York, N. Y. 10036
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
BEVELITE, INC., 4801 Pacific Blvd., Vernon, Calif. 90058
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
Everbrite Electric Sign Co., 1440 N. 4th St., Milwaukee, Wisc. 53212
Falk Glass Products Co., 5 Union Square, W., New York, N. Y. 10003
Flexlume Sign Corp., 1464 Main St., Buffalo, N. Y. 14209
Poblocki Ben B. and Sons Co., 3238 W. Pierce St., Milwaukee, Wis. 53215
Sign Animation Corp., 229 W. 42nd St., New York, N. Y. 10036
Sioux Metal Products Co., P. O. Box 430, Bedford, O. 44014
Swanson-Nunn Electric Co., 8th and Oak St., Evansville, Ind. 47713
Triple-S Supply Co., 206 First St., San Francisco, Calif. 94105
WAGNER SIGN SERVICE, INC., 3100 Hirsch St., Melrose Park, Ill., 60160

SOUND EQUIPMENT

Altec Lansing Corp., 1515 S. Manchester Ave., Anaheim, Calif. 92801
Ampex Electric Corp., 934 Charter St., Redwood City, Calif. 94063
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
CARBONS, INC., 10 Saddle Rd., Cedar Knolls, N. J. 07927
CENTURY PROJECTOR CORP., 729 7th Ave., New York, N. Y. 10019
EPRAD, 1206 Cherry St., Toledo, O. 43608
Jensen Radio Mfg. Co., 6601 S. Laramie Ave., Chicago, Ill. 60638
Magnasyne Mfg. Co., 5517 Satsuma Ave., N. Hollywood, Calif. 91601
Motiograph, Inc., 4922 W. Grand Ave., Chicago, Ill. 60639
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
Natural Sound Corp., 1710 N. LaBrea, Hollywood, Calif. 90046
NORTH AMERICAN PHILIPS CO. (NORELCO), 100 E. 42nd St., New York, N. Y. 10017
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J. 08101
Wenzel Projector Co., 2505-19 S. State St., Chicago, Ill. 60616

SOUND EQUIPMENT SERVICE

Altec Service Co., 222 Park Ave. South, New York, N. Y. 10003
RCA SERVICE CO., Technical Prods. Div., Camden, N. J. 08101

SPEAKERS AND HORNS

(See SOUND EQUIPMENT)

SPOTLIGHTS

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y. 10019
Genarco, Inc., 97-04 Sutphin Blvd., Jamica, N. Y. 11435
GoldE Mfg. Co., Heiland div., Denver, Colo. 80200
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., New York, N. Y. 10019
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O. 43602

STAGE HARDWARE

Automatic Devices Co., 2011 S. 12th St., Allentown, Pa. 18101
J. R. Clancy, Inc., 1010 W. Belden Ave., Syracuse, N. Y. 13204
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville, Tenn. 37904
NOVELTY SCENIC STUDIO, INC., 432 E. 91st St., New York, N. Y. 10028
Vallen, Inc., 225 Bluff St., Akron, O. 44304
Weiss, I. and Sons, Inc., 445 W. 45th St., New York, N. Y. 10019

STAIR TREADS

American Mat Corp., 724 Park Ave., Wapakoneta, O. 45895
Fremont Rubber Co., 115 McPherson Hwy., Freemont, O. 43420
Perfo Mat and Rubber Co., 281 5th Ave., New York, N. Y. 10016
Safe Tread Co., 30 Vesey St., New York, N.Y. 10007
Sioux Metal Products Co., P. O. Box 430, Bedford, O. 44014

SWITCHBOARDS

Adam, Frank Electric Co., 3650 Windsor Pl., St. Louis, Mo. 63113
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee, Wis. 53201
Federal Pacific Electric Products Co., 50 Paris St., Newark, N. J. 07105
General Radio Co., 275 Massachusetts Ave., Cambridge, Mass. 02139
Kellogg Switchboard and Supply Co., 6650 S. Cicero St., Chicago, Ill. 60638
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., New York, N. Y. 10019
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville, Tenn. 37904
Major Equipment Co., 4603 Fullerton Ave., Chicago, Ill. 60639
Mitchell, Hubert, Industries, Inc., Hartselle, Ala. 35640
Square D Co., 6060 Rivaud St., Detroit, Mich. 48211
Superior Electric Co., 83 Laurel St., Bristol, Conn. 06010
Time-O-Matic Co., Danville, Ill. 61832
Trumbull Electric Mfg. Co., 41 Woodford Ave., Plainville, Conn. 06062
Ward Leonard Electric Co., 86 South St., Mt. Vernon, N. Y. 10550

TICKET MACHINES & BOXES

General Register Co., 271 Schilling, Cockeysville, Md. 21030
Goldberg Bros., 3500 Walnut St., Denver, Colo. 80205
GoldE Mfg. Co., Heiland div., Denver, Colo. 80200
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O. 45214

THEATRE TELEVISION

Farnsworth Radio and Television Co., Standard Bldg., Fort Wayne, Ind. 46801
National General Corp., P. O. Box 54861 Terminal Annex, Los Angeles, Calif. 90054
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J. 08101
Theatre Network Television, 575 Madison Ave., New York, N. Y. 10022

TEMPERATURE CONTROLS

Barber-Colman Co., 1200 River St., Rockford, Ill. 61101
Johnson Service Co., 507 E. Michigan St., Milwaukee, Wis. 53202
Minneapolis-Honeywell Regulator Co., 2747–53 4th Ave., S., Minneapolis, Minn. 55408

TICKETS

Elliott Ticket Co., 409 Lafayette St., New York, N. Y. 10003
Globe Ticket Co., 112 N. 12th St., Philadelphia, Pa. 1910~
International Ticket Co., 50 Grafton Ave., Newark, N. J. 07104
Kelier Ansell Ticket Co., 723 7th Ave., New York, N. Y. 10019
National Ticket Co., 201 Pearl St., Shamokin, Pa. 17872
Toledo Ticket Co., 116 Erie St., Tolelo, O. 43600

TILE, STRUCTURAL AND ORNAMENTAL

American Encaustic Tiling Co., Inc., P. O. Box 271 Lansdale, Pa. 19446
American Tile and Rubber Co., Perrine Ave., Trenton, N. J. 08638
Arketec Ceramic Corp., Brazil, Ind. 47834
Cambridge Tile Mfg. Co., P. O. Box 71, Station R, Lockland, Cincinnati, O. 45215
Mosaic Tile Co., Zanesville, O. 43701
National Fireproofing Corp., 202 E. Ohio, St., Pittsburgh, Pa. 15212
National Tile Co., 1200 E. 26th St., Anderson, Ind. 46011
Standard Art, Marble and Tile Co., 117 "D" Street, N. W., Washington, D. C. 20001
Tile-Tex Company, Inc., 1232 McKinley St., Chicago Heights, Ill. 60411
U. S. Quarry Tile Co., 730 Renkert Bldg., Canton 2, O. 44702

TOILETROOM ACCESSORIES

(See PLUMBING FIXTURES)

TRAILERS, SLIDES

Filmack Trailer Co., 1327 S. Wabash Ave., Chicago, Ill. 60605
NATIONAL SCREEN SERVICE CORP., 1600 Broadway, New York, N. Y. 10019

TURNSTILES

PEREY TURNSTILE CO., Inc., 101 Park Ave., New York, N. Y. 10017

UNIFORMS, SHIRTS, COLLARS

Angelica Uniform Co., 1427 Olive St., St. Louis, Mo. 63103
S. Appel and Co., Inc., 740 Broadway, New York, N. Y. 10003
Brooks Uniform Co., Inc., 3 W. 61st. St., New York, N. Y. 10023
GIBSON LEE, INC., (Successors to Reversible Collar Co.), 95 Binney St., Cambridge, Mass. 02142
Maier-Lavaty Co., 2141 Lincoln Ave., Chicago, Ill. 60614
Troy Novelties Co., 5 Union St., Troy, N. Y. 12180

VACUUM CLEANERS

Allen Billmyrae div., Lamson Corp., 425 Lamson St., Syracuse, N. Y. 13201
Breuer Electric Mfg. Co., 5100 N. Ravenswood Ave., Chicago, Ill. 60640
Eureka Vacuum Cleaner Co., Bloomington, Ill. 61701
General Electric Co., Appliance and Mdse. Dept., Bridgeport, Conn. 06600
Hild Floor Machine Co., 740 W. Washington Blvd., Chicago, Ill. 60606
Ideal Industries, Inc., Sycamore, Ill. 60178
Kent Co., Inc., 174 Canal St., Rome, N. Y. 13440
Pullman Vacuum Cleaner Co., 33 Allerton St., Boston, Mass. 02100
Multi-Clean Prods., 2277 Ford Pkwy., St. Paul, Minn. 55101
National Super Service Co., 1946 N. 13th St., Toledo, O. 43624
Scott and Fetzer Co., The, 11401 Locust Ave., Cleveland, O. 44102
Spencer Turbine Co., 486 Newark Ave., Hartford, Conn. 06100
Westinghouse Electric Corp., 983 Page Blvd., Springfield, Mass. 01104
Von Schrader Mfg. Co., 1600 Junction Ave., Racine, Wis. 53403

VENTILATING SYSTEMS

(See AIR CONDITIONING)

WORK LIGHTS

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y. 10036
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., New York, N. Y. 10019
Reliance Devices Co., 30 Irving Place, New York, N. Y. 10003

DRIVE-IN GUIDE

ADMISSION SYSTEMS

EPRAD COMPANY, 1206 Cherry St., Toledo, O. 43608
General Register Co., 271 Schilling, Cocksysville, Md. 21030
K-Hill Signal Co., Inc., 326 W. 3rd St., Uhrichsville, O. 44683
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
Palmer Engineering and Development Co., 2459 N. Chico Ave., El Monte, Calif. 91733
Taller and Cooper, Inc., 75 Front St., Brooklyn, N. Y. 11201

ATTRACTION BOARD

Adler Silhouette Letter Co., 11843 W. Olympic Blvd., Los Angeles, Calif. 90064
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
SELBY INDUSTRIES, West Richfield, Ohio 44286
Tiffin Art Metal Co., Tiffin, O. 44883
WAGNER SIGN SERVICE, INC., 3100 Hirsch St., Melrose Park, Ill. 60160

CABLE AND SPEAKER CORDS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1707 Davenport St., Omaha, Neb. 68102
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
EPRAD, 1206 Cherry St., Toledo, O. 43608
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
U. S. Steel Corp., Pittsburgh, Pa. 15219
Western Insulated Wire Co., 1001 E. 62nd St., Los Angeles, Calif. 90001
Wheeler Ins. Wire Co., 1118 E. Aurora St., Waterbury, Conn. 06720
Whitney Blake Co., 1565 Dixwell Ave., New Haven, Conn. 06514

DRIVE-IN LIGHTING

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
Federal Sign & Signal Co., 8764 S. State St., Chicago, Ill. 60609
SELBY INDUSTRIES, West Richfield, Ohio 44286
Tripp Mfg. Co., 133 N. Jefferson St., Chicago, Ill. 60606

DRIVE-IN THEATRE SEATING

AMERICAN SEATING CO., 9th & Broadway, Grand Rapids, Mich. 49502
Griggs Equipment Co., 209 Beale St., Box 630, Belton, Texas 76513
HEYWOOD-WAKEFIELD CO., Gardner, Mass. 01440
Ideal Seating Co., 519 Ann St., N. W., Grand Rapids, Mich. 49502
MASSEY SEATING CO., 100 Taylor St., Nashville, Tenn. 37208

FENCING

American Chain and Cable Co., Inc., Page Steel and Wire div., Bridgeport, Conn. 06600
Anchor Post Fence Co., 6695 Eastern Ave., Baltimore, Md. 21224
Habitant Fence Co., Bay City, Mich. 48707
SELBY INDUSTRIES, West Richfield, Ohio 44286

IN-CAR HEATERS

Arvin Industries, Columbus, Ind. 47201
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
EPRAD, 1206 Cherry St., Toledo, O. 43608
Thermolater Co., 1628 Victory Blvd., Glendale, Calif. 91201

IN-CAR SPEAKERS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
BEVELITE MFG. CO., 4801 Pacific Boulevard, Vernon, Calif. 90058
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
EPRAD, 1206 Cherry St., Toledo, O. 43608
Minneapolis Speaker Co., 3806 Grand Ave., S., Minneapolis, Minn. 55409
Motiograph, Inc., 4922 W. Grand Ave., Chicago, Ill. 60639
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
Projected Sound, Plainfield, Ind. 46168
United Speaker Co., 1263 3rd Ave., New Kensington, Pa. 15068

INSECTICIDE FOGGING APPARATUS

Todd Shipyards Corp., Product div., Halleck St., Brooklyn, N. Y. 11231

INSECT CONTROL SYSTEMS

Barrett Chemical Co., H & Luzerne Sts., Philadelphia, Pa. 19124
C. B. Doige Company, Westport, Conn. 06880
Hydraulic Mfg. Co., 1100 S. Alfred St., Alexandria, Va. 22314
Pic Corp., 481 Washington Ave., Newark, N. J. 07104
Swingfog, Inc., 415 Lexington Ave., New York, N. Y. 10017

LITTER EQUIPMENT

Litterlift, 202 N. Mahaffee, Olathe, Kan. 66061
Mideast Sales, P. O. Box 62, Lockland, O. 45215
Tarrant Manufacturing Co., 59 Lake St., Saratoga Springs, N. Y. 12866

PLAYGROUND EQUIPMENT, RIDES

American Playground Device Co., Nahma, Mich. 49864
Burke, J. E. Co., Fond Du Lac, Wis. 54936
Doenke Mfg. Co., Rossmoyne, O. 45236
Herschell, Allen, Co., N. Tonawanda, N. Y. 14120
Hills Playground Equip. Co., Grand Prairie, Tex. 75050
Game Time, Inc., Litchfield, Mich. 49252
Jamison Mfg. Co., 8800 S. Mettler, Los Angeles, Calif. 90003
King Amusement Co., Mt. Clemens, Mich. 48043
Miracle Equip. Co., Grinnell, Ia. 50112
Murdock Mfg. Co., 4056 Del Rey Ave., Venice, Calif. 90292
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
Play Sculpture, 7 University Pl., New York, N. Y. 10003
Pressweld Inc., Sebring, O. 44672

POOLS AND EQUIPMENT

American Playground Device Co., Nahma, Mich. 49864
International Swimming Pool Corp., 290 Hall Ave., White Plains, N. Y. 10604

PORTHOLE BLOWERS

Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101

RAMP AND DIRECTIONAL SIGNS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
EPRAD, 1206 Cherry St., Toledo, O. 43608
Federal Sign & Signal Co., 8764 S. State St., Chicago, Ill. 60619
Motiograph, Inc., 4922 W. Grand Ave., Chicago, Ill. 60639
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591

SCREEN COATINGS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
EPRAD, 1206 Cherry St., Toledo, O. 43608
Spatz Paint Industries, Inc., 5237 Manchester St., St. Louis, Mo. 63110
TECHNIKOTE CORP., 63 Seabring St., Brooklyn, N. Y. 11231
Tropical Paint & Varnish Co., 1246 W. 70th St., Cleveland, O. 44102

SCREEN TOWERS, SCREENS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
CAREW CORP., York, Pa. 17405
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
Rilco Laminated Products, Inc., 332 Minnesota St., St. Paul, Minn. 55101
SELBY INDUSTRIES, West Richfield, Ohio 44286
Timber Structures, Inc., P. O. Box 3782, Portland, Ore. 97208
Tweedy Screen Corp., 5055 N. E. 6th St., Minneapolis, Minn. 55421

SPEAKER POST (DRIVE-IN)

Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
Sonken-Galamba, Inc., Riverview at Second St., Kansas City, Kans. 66118
SELBY INDUSTRIES, West Richfield, Ohio 44286

SPEAKER REPAIR

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas, City, Kans. 66101
Motiograph, Inc., 4922 W. Grand Ave., Chicago, Ill. 60639
Sound Crafters, 232 Crown Ave., Scranton, Pa. 18505
Western Electronic Co., 3311 Houston Ave., Houston, Tex. 77009

Theatre Supply Dealers of the United States

Comprehensive Listing of Names, Addresses, Personnel, Telephones, and the Areas Served

ALABAMA

THE QUEEN FEATURE SERVICE, INC., 2409 First Ave. N., Birmingham, 35203. Telephone: 205-251-8665, 205-328-5675. PERSONNEL—Manager: Miss Vivian Harwell. Salesmen: William H. McKenzie, R. L. Tyler. AREA SERVED—Alabama, Tennessee, Mississippi, Georgia, Northern Florida.

ARKANSAS

*ARKANSAS THEATRE SUPPLY, INC., 1015 Division St., North Little Rock. Telephone: FR 2-2632—(Emergency Night) SK 3-2067. PERSONNEL—President: H. E. Wortsmith. Manager: Mrs. Mary Tracy. AREA SERVED—Arkansas, Tennessee, Mississippi, Missouri.

CALIFORNIA

JOHN P. FILBERT CO., INC., 2007 S. Vermont Ave., Los Angeles, Calif. 90007. Telephone 734-1195, Area Code 213. PERSONNEL—President: J. P. Filbert, Jr. General Manager & Sec.-Treasurer: Spero L. Kontos. Sales Manager: Edward P. Burke. Operations Manager: Harold M. Madison. Advertising Director: Whitney Stine. Bookkeeper: Sybil Rielly.

NATIONAL THEATRE SUPPLY COMPANY, 1961 S. Vermont Ave., Los Angeles 90007. Telephone: 731-4193. PERSONNEL—Manager: C. C. Tyler. Salesman: Sam Aspaas, Cal Tyler, S. Lay, A. C. Schuyler. District Manager: G. J. Hessick. Service Man: J. Denney. Shipper: W. Decuir, Ass't. Shipper: W. Collins. AREA SERVED—Southern California, Arizona, Nevada.

Editor's Comment

The following listings are revised annually, guaranteeing users a high degree of accuracy. Though each supply dealer listed is contacted individually for confirmation of business name, address, etc., we cannot, in a yearly publication, guarantee 100 per cent accuracy.

Where supply dealers fail to confirm or revise the information carried in these FREE listings, we indicate that the previous name, address and telephone number are being carried by an asterisk (*) prior to the firm's business name. Readers and dealers finding any discrepancies are invited to notify the editor by writing THEATRE CATALOG DEPARTMENT, MOTION PICTURE EXHIBITOR MAGAZINE, 317 N. Broad St., Phila., Pa. 19107.

PEMBREX THEATRE SUPPLY CORPORATION, 1969 S. Vermont Ave., Los Angeles 7. Telephone: (213) 731-3111—(Emergency Night) (213) 456-2888. PERSONNEL—President and General Manager: Louis M. Wutke, Lou Salig, Mgr. AREA SERVED— Southern California, Arizona, and Nevada.

B. F. SHEARER COMPANY, 1964 S. Vermont Ave., Los Angeles 7. Telephone: REpublic 3-1145—(Night) EXbrook 5-7577, AXminster 1-3576. PERSONNEL—Manager: Barclay W. Ardell. Salesmen: Ed Budd, Harold Smith. Engineer: Henry Grussing. AREA SERVED—Southern California, Arizona, Southern Nevada.

*GLENN E. KOROPP CO., 2731 Braynard Way, Sacramento 25, Calif. Telephone: IVanhoe 9-0941. PERSONNEL—Glenn E. Koropp, Virginia E. Koropp.

NATIONAL THEATRE SUPPLY COMPANY, 370 Golden Gate Ave., San Francisco 94102. Telephone: 771-6355. PERSONNEL—Manager: J. C. Dalk, Salesman: M. Y. McDowell. Shipper: Al Rinehart. AREA SERVED—Northern California, Nevada, Southern Oregon, Washington, Alaska.

SAMPSON ELECTRONICS, 827 Irving St., San Francisco, 94122. Telephone: 731-5200. PERSONNEL—Owner-mgr.: Steve S. Sampson. AREA SERVED —Northern Calif., Oregon and Washington.

S.O.S. PHOTO-CINE-OPTICS, 10635 W. Burbank Blvd., North Hollywood, 91601. Telephone: 213-877-5326.

B. F. SHEARER COMPANY OF CALIFORNIA, 243 Golden Gate Ave., San Francisco 94102. Telephone: 415-861-1816. PERSONNEL—Manager: R. A. Brobeck. Salesman: Wesley Rosenthal. AREA SERVED—Northern California, Nevada, Southern Oregon, Hawaii.

WESTERN THEATRICAL EQUIPMENT COMPANY, 187 Golden Gate Ave., San Francisco 2. Telephone: 861-7571. PERSONNEL—General Manager: James R. Barry; Robert Bemis. AREA SERVED—California, Nevada, Hawaii.

COLORADO

NATIONAL THEATRE SUPPLY COMPANY, 2111 Champa St., Denver 80205. Telephones: 825-0201—(Emergency Night) SKyline 6-8573. PERSONNEL—Manager: J. R. Lutz. Salesmen: Morton Dyksterhuis, R. J. Miller, Jim Cowhick. Service Men: Aaron McDaniel. Shippers: Clarence Clausen, John Youngquist. AREA SERVED—Colorado, New Mexico, Wyoming, Western Nebraska, Eastern Montana, Black Hills of South Dakota, Utah, Idaho, and Nevada.

WESTERN SERVICE & SUPPLY, INC., 2100 Stout Street, Denver 80205. Telephones: 534-7611—936-4360. PERSONNEL—President and General Manager: R. K. (Bob) Tankersley. Secretary-Treasurer: Susan Tankersley. Vice-President: Don Gallagher. Salesman: T. C. Costin. Credit Manager: Elaine Horvath. Shipping: Don Brooks and Fernando Leyba. AREA SERVED—Colorado, Wyoming, Western Nebraska, Western South Dakota, Montana, New Mexico.

CONNECTICUT

NATIONAL THEATRE SUPPLY COMPANY, 1890 Dixwell Ave., Hamden, Conn. PERSONNEL—Resident Salesman: Ralph J. Mauro. AREA SERVED—Connecticut.

DISTRICT OF COLUMBIA

*BEN LUST THEATRE SUPPLY COMPANY, 1005 New Jersey Ave., N.W., Washington 1. Telephone: NAtional 8-5376-7. Owner and Manager: Irwin Lust. AREA SERVED—District of Columbia, Maryland, West Virginia, Virginia.

R & S THEATRE SUPPLY COMPANY, 306 H St., N.W., Washington 1. Telephones: 783-8938—(Emergency Night) WOodley 6-8128. EMerson 3-5686. PERSONNEL—Samuel N. Wheeler, Ross S. Wheeler. AREA SERVED—Virginia, Maryland, Delaware, District of Columbia.

FLORIDA

*F. E. VAN HOESEN CO., INC., 1001 N. E. 82nd Terrace, Miami 38. AREA SERVED—Florida.

JOE HORNSTEIN, INC., 759 W. Flagler St., Miami. Telephones: FRanklin 4-7596—(Emergency Night)—MOhawk 7-7424. PERSONNEL—Manager: Hal Hornstein. Counter Man: E. Gilliam. Sales Engineer: M. E. Pickrell. AREA SERVED—Southern States, Caribbean.

GEORGIA

DIXIE THEATRE SERVICE & SUPPLY CO., INC., 1010 No. Slappey Blvd., Albany, Georgia. Telephones: 432-2846, (Emergency and Night) 432-1308. PERSONNEL—President and General Manager: J. O. McClung; Vice President and Chief Engineer: W. C. McClung; Vice President and Consulting Engineer: L. W. McClung, Sr.; Secretary and Treasurer: E. C. McClung; Maintenance Engineer: L. W. McClung, Jr. AREA SERVED—Georgia, Alabama, Florida, Tennessee, North Carolina.

CAPITAL CITY SUPPLY COMPANY, INC., 177 Harris St., N.W., Atlanta, 30303. Telephones: JA 1-1244—(Emergency Night) TR 2-4493. PERSONNEL—President: Donald G. Howell. Vice-President: Lewis Waits. AREA SERVED—Georgia, Tennessee, Alabama, part of Florida.

NATIONAL THEATRE SUPPLY COMPANY, 187 Walton St., N.W., Atlanta 30303. Telephone: 524-8486. PERSONNEL—Manager: C. F. Davis, Jr. Salesman: D. P. Merton. Service Man: F. Anderson. AREA SERVED—Georgia, Florida, Alabama, Tennessee.

WIL-KIN THEATRE SUPPLY, INC., General Offices: 301 North Ave., N.E., Atlanta 8. Sales Branch: 229 S. Church St., Charlotte, N. C. Telephone: EDison 3-6101, 150 Walton St., N.W., Atlanta 3, Ga. Telephone: JAckson 2-4613. PERSONNEL—General Manager: E. H. Geissler. General Sales Manager: C. W. Fortson. Harry Wayne, Charlotte Branch Mgr. AREA SERVED—Alabama, Florida, Georgia, Tennessee, North Carolina, South Carolina.

*RHODES SOUND AND PROJECTION SERVICE, 218 E. 56th St., Savannah. Telephones: AD-3-8788—(if no answer) AD 3-1174. PERSONNEL—President: Irma F. Rhodes. Engineer and Manager: E. L. Rhodes. AREA SERVED—Georgia, Southeast South Carolina, Northern Florida.

HAWAII

CONSOLIDATED AMUSEMENT COMPANY, LTD., 1120 Bethel St., Honolulu 11. Telephone: 563571, Merchandise Department. PERSONNEL—T. A. McKee. AREA SERVED—Hawaii.

THEATRICAL EQUIPMENT AND SUPPLY COMPANY, LTD., 818 Kapiolani Blvd., Honolulu 96813. Telephone: 576351. PERSONNEL—President: Ray Jackson. AREA SERVED—Hawaiian Islands, and Pacific Ocean.

ILLINOIS

ABBOTT THEATRE EQUIPMENT COMPANY, INC., 1311 S. Wabash Ave., Chicago 60605. Telephones: 427-7573-4-5. PERSONNEL—President: Harold Abbott. Vice-President: E. M. Abbott. Treasurer: Harold Abbott, Jr. General Manager: Erwin J. Peterson. Salesman: Patrick J. Coyle. Shipping: Bruce Springer. Secretary: Elaine Korose. AREA SERVED—Illinois, Indiana, Michigan, Wisconsin.

MOVIE SUPPLY COMPANY, INC., 5795 N. Elston Ave., Chicago 60646. Mail orders: P.O. Box 72, Morton Grove, Ill. 60053. Telephone: 763-1771. AREA SERVED—Entire U. S.

LEE ARTOE CARBON CO., AN-LEE, INC., ELECTRO-CARBONS, 940 W. Belmont Ave., Chicago. Telephone: DI 8-3575. PERSONNEL—Lee Artoe, President. Larry Rassmuseen, Vice-President. Ann Croucher, Secretary.

NATIONAL THEATRE SUPPLY COMPANY, 5515 No. Milton Parkway, Rosemont, 60018. Telephone: 671-1630. PERSONNEL—Manager: E. C. Novak. Shipper: H. P. Wright. AREA SERVED—Northern Illinois, Northern Indiana.

INDIANA

GER-BAR, INC., 442 N. Illinois St., Indianapolis 4. Telephone: MElrose 4-1727. PERSONNEL—B. Hopkins, M. Hopkins, S. Goddard, R. Greene, A. Martin.

NATIONAL THEATRE SUPPLY COMPANY, 408 N. Illinois St., Indianapolis 46204. Telephone: 643-4517. —(Emergency Night) OLfford 5-5825, WAlnut 6-6490. PERSONNEL—Manager: B. N. Peterson. Office Manager: N. Geraghty. Shipper: M. P. Duffy. AREA SERVED—Indiana, Kentucky.

*PROJECTION EQUIPMENT COMPANY, Union City. Telephone: 964-5181. PERSONNEL—Geo. Wenger, Joel Wenger.

IOWA

DES MOINES THEATRE SUPPLY COMPANY, 1121–23 High St., Des Moines, 50309. Telephone: 243-6520. PERSONNEL—Owner and Manager: A. E. Thiele. Salesman: Dick Sutton. AREA SERVED—Iowa.

KANSAS

*SOUTHWEST THEATRE EQUIPMENT COMPANY, 118½ W. Douglas Ave., P. O. Box 2138, Wichita 1. Telephone: AM 2-2153. PERSONNEL—Owner and Manager: C. D. Peck. Projection Maintenance: J. O. Buckles. AREA SERVED—Kansas, Missouri, Oklahoma, Arkansas, Texas, New Mexico.

SHREVE THEATRE SUPPLY COMPANY, 541 Ann Ave., Kansas City. Telephone: FA 1-3981. President: G. W. Higginbotham. Manager: L. E. Higginbotham. AREA SERVED—United States.

KENTUCKY

FALLS CITY THEATRE EQUIPMENT COMPANY, 427–29 S. 3rd St., Louisville 2. Telephones: 584-7559, 583-3186. PERSONNEL—President: W. E. Carrell, II. Sec.-Treas.: J. Raymond Mattingly. Salesmen: Charles B. Wells, Jr., Dallas Freeman. Counter Man: Harry Woodson. Service Engineer: Ken Foote. AREA SERVED—Kentucky, Southern Indiana, Southern Ohio, Northern Tennessee.

*HADDEN THEATRE SUPPLY COMPANY, 1909 Emerson Ave,. P. O. Box 4151, Louisville 4. Telephone: 452-2153. Zone, 40204. PERSONNEL—Owner: J. Stoner Hadden. Office Manager: Henry J. Uphaus. Service Department: Gene Mitchom. AREA SERVED—Kentucky, Southern Indiana, and Southern Ohio.

LOUISIANA

HODGES THEATRE SUPPLY CO., INC., 2927 Jackson Avenue, New Orleans 25. Telephones: 524-8356—(Emergency Night) 834-3716, 737-5168 & 282-1668. PERSONNEL—Mgr. Herb Loeffler. Office Mgr.: Joe Bertucci. Salesman: Ray Germillion. Sound Engineer: H. J. Ballam. AREA SERVED—Louisiana, Southern Mississippi, Southern Alabama, Northern Florida.

NATIONAL THEATRE SUPPLY COMPANY, 601 St. Charles St., New Orleans 70130. Telephone: 524-4891. PERSONNEL—Manager: T. W. Neely. Salesman: C. A. Achee, Jr. Shipper: P. Caruso, Jr. AREA SERVED—Louisiana, Alabama, Florida, Mississippi.

MARYLAND

J. F. DUSMAN COMPANY, 12 East 25th St., Baltimore, 21218. Telephones: BElmont 5-2747-48—(Emergency Night) CLifton 4-0757. PERSONNEL—Manager: Henry C. Dusman. Service: Clay Langlotz. AREA SERVED—Maryland, Delaware, Dist. of Columbia, Virginia, Penna.

NATIONAL THEATRE SUPPLY COMPANY, 417 St. Paul Place, Baltimore 21202. Telephones: 685-8266-67. PERSONNEL—Manager: G. F. Eitel. Service Man: L. P. Sieber. Salesman: E. L. Exler. Shipping Clerk: L. Gough. AREA SERVED—Maryland, District of Columbia, Virginia.

MASSACHUSETTS

CAPITOL THEATRE SUPPLY COMPANY, 28 Piedmont St., Boston 02116. Telephones: LIberty 2-6797—(Emergency Night) OXford 8-6855, FAirview 3-3192. PERSONNEL—President: Frank M. Gray. Vice-President: Kenneth R. Douglass, Jr. Treasurer: Frank M. Gray. General Manager: Ernest J. Comi. Salesmen: Don Pickering, Ken Douglass, Jr., Charles Fish, Frank W. Grabau. AREA SERVED—Massachusetts, Connecticut, Rhode Island, Maine, Vermont, New Hampshire.

MAJOR THEATRE EQUIPMENT CORPORATION, 44 Winchester St., Boston. Telephone: LI 2-0445. PERSONNEL—Dave Fox, Mack Paul, Arthur Porter. AREA SERVED—New England.

MASSACHUSETTS THEATRE EQUIPMENT COMPANY, 20 Piedmont St., Boston 16. Telephone: LIberty 2-9814, LIberty 2-0356. PERSONNEL—Owner: P. E. Comi. Manager: William J. Cliggot. Sales and Installation: P. E. Comi, Joseph Testa. (Emergency Night) Joseph Testa, TWinbrook 4-4944. P. E. Comi, OXford 6-7637. AREA SERVED—All New England States.

NATIONAL THEATRE SUPPLY COMPANY, 46 Church St., Boston. Telephone: 542-2663. PERSONNEL—Manager: R. G. Haire. Salesman: W. H. Brown.

MICHIGAN

NATIONAL THEATRE SUPPLY COMPANY, 16260 Meyers Rd., Detroit, 48235. Telephone: 864-5170—(Emergency Night) MAyfair 6-5702, PArkway 2-8247. PERSONNEL—Manager: H. W. Russell. District Manager: C. Williamson. Salesman: R. G. Reagan. Service Man: G. Studebaker. AREA SERVED—Michigan.

RINGOLD THEATRE EQUIPMENT COMPANY, 952 Ottawa Ave., N.W., Grand Rapids 49503. Telephones: GL 4-8852—(Emergency Night) CH 3-2413. PERSONNEL—Owner and Manager: H. J. Ringold. AREA SERVED—Michigan.

THEATRE EQUIPMENT COMPANY, 2211 Cass Ave., Detroit 1. Telephone: WOodward 1-1122. (Emergency Night) Howard Forbes, 425-9088; John Kenny, PA 2-8247. AREA SERVED—Michigan and Ohio.

MINNESOTA

*NATIONAL EQUIPMENT COMPANY, 7 E. Michigan St., Duluth 2. Telephone: RA 2-4567. PERSONNEL—James B. Enochs. AREA SERVED—Northeastern Minnesota, Northern Wisconsin.

MINNEAPOLIS THEATRE SUPPLY, INC., 51 Glenwood Ave., Minneapolis 3. Telephones: FEderal 5-1166.—(Emergency Night) SUnset 4-7575, TUxedo 1-3494. PERSONNEL—Co-Owners: C. C. Creamer, R. C. Lahti, R. E. Lundquist, and Henry Miller. AREA SERVED—Minnesota, North and South Dakota, Northwest Wisconsin.

NATIONAL THEATRE SUPPLY COMPANY, 56 Glenwood Ave., Minneapolis 55403. Telephones: 332-8273. PERSONNEL—Manager, V. J. Barrett. Salesman: Marty Schendel. Servicemen: H. R. Peterson, A. Kuiper. AREA SERVED—Minnesota, North Dakota, Western Wisconsin, Eastern South Dakota.

MISSOURI

MISSOURI THEATRE SUPPLY COMPANY, 115 W. 18th St., Kansas City 8. Telephone: BAltimore 1-3070. President: G. W. Higginbotham. Vice President: L. E. Higginbotham. General Manager: Robert E. Smith, Sales Engineer: L. J. Kimbriel. AREA SERVED—Kansas, Missouri, Iowa, Nebraska, Southern Ill.

NATIONAL THEATRE SUPPLY COMPANY, 223 W. 18th St., Kansas City 64108. Telephones: 221-9858—(Emergency Night)—JAckson 3-8082. PERSONNEL—Manager: G. K. Slipper. Salesmen: W. R. Davis. Store Sales: W. L. Shoopman. AREA SERVED—Kansas, Western Missouri, Iowa, Nebraska.

NATIONAL THEATRE SUPPLY COMPANY, 3222 Olive St., St. Louis 63103. Telephones: 531-6350-51. PERSONNEL—Manager: H. H. Hoff. Salesman: John Mattler. Shipper: C. Allen. AREA SERVED—Eastern Missouri, Southern Illinois, Western Kentucky.

NEBRASKA

BALLANTYNE INSTRUMENTS & ELECTRONICS, INC., 1712 Jackson St., Omaha 68102. Telephones: 342-4444, 342-4445, 342-4446. PERSONNEL—Executive Vice-President: J. Robert Hoff. Vice President & Ass't Gen. Mgr.: Edward J. Nelson. AREA SERVED—Entire United States.

QUALITY THEATRE SUPPLY, 1515 Davenport St., Omaha 2. Telephone: 341-7253—(Emergency Night) 391-1519. PERSONNEL—Owners: Carl and Lynn White. Manager: Carl White. Secretary: Hazel White. Salesman: Wilbur Grenville. Counter Man: Carl White, Jr. AREA SERVED—Nebraska, Western Iowa, Southern South Dakota.

NEVADA

*STAGE SOUND AND EQUIPMENT, INC., 322 Wall St., Las Vegas, Nevada. Telephone: DU 4-2644.

NEW MEXICO

EASTERN NEW MEXICO THEATRE SUPPLY COMPANY, Box 1099, Clovis. Telephone: 763-6615. PERSONNEL—Manager: C. F. Hardwick. AREA SERVED—Eastern New Mexico, Panhandle of Texas.

NEW YORK

*ALBANY THEATRE SUPPLY COMPANY, 443 N. Pearl St., Albany 4. Telephones: 465-8894 and 465-8895—(Emergency Night) 462-4309. PERSONNEL—Owners: John Bylancik, Jack McGrath. Salesmen: Ed McGaffery, John Bylancik, Jack McGrath, Jr., Manager: Jack McGrath, Sr. Counter: S. A. Heil. AREA SERVED—New York State, Vermont, Massachusetts.

AMITY INTERNATIONAL DISTRIBUTORS, INC., 19 Suffolk Street, Freeport, New York 11520. Telephone: 516 FR8-6860. PERSONNEL—President: Adolf R. Schwartz. AREA SERVED—Worldwide, except U.S. and Canada.

AUBURN THEATRE EQUIPMENT COMPANY, 11 North Street, Auburn. Telephone: 315 AL 2-5141. PERSONNEL—Owner: Selio DePasquale. Sales Manager: Charles J. Vanderloo. Office Manager: N. Strecker. Treasurer: Kathryn De Pasquale.

NATIONAL THEATRE SUPPLY COMPANY, 500 Pearl St., Buffalo 14202. Telephones: 854-1736—(Emergency Night) TR 6-2881, NL 2-2508, TR 5-8558, TR 6-4473. PERSONNEL—Manager: G. R. George. Office Manager: Bertha Kreinik. AREA SERVED—Western New York State.

CAPITOL MOTION PICTURE SUPPLY CORP., 630 Ninth Ave., New York 36. Telephone: PLaza 7-4510. PERSONNEL—Ben Perse, Harry Perse. Sales Engineer: Peter Braut. Sales and Service Administrators: Sam Ochs, Stan Horowitz. AREA SERVED—New York City, New York State, Pennsylvania, New Jersey.

*CINEMATOGRAPH INTERNATIONAL, INC. (Export Division of Joe Hornstein, Inc.), 341 W. 44th St., New York 36. Telephone: 246-6285—(Emergency Night) 376-5698, 362-0989. PERSONNEL—President: George Hornstein. Vice-President: Hal Hornstein. Sales Manager: Julian Norwick. Sales Engineer: M. Pickrell. Consultant Engineer: A. Marglin. Service Engineers: D. Corbett, T. Kirby. AREA SERVED—Entire World.

CROWN MOTION PICTURE SUPPLIES CORPORATION, 354 W. 44th St., New York 36. PERSONNEL—Owner and President: Julius H. Katz. Salesman: Wallace J. Katz. AREA SERVED—New York, Northern New Jersey, Connecticut.

*JOE HORNSTEIN, INC., 341 West 44th St., New York 36. Telephone: 246-6285. (Emergency Night) 376-5698, 362-0989. PERSONNEL—President: George Hornstein. Vice-President: Hal Hornstein. Sales Manager: Julian Norwick. Sales Engineer: M. Pickrell. Consultant Engineer: A. Marglin. Service Engineers: D. Corbett, T. Kirby. AREA SERVED—Eastern Seaboard.

NATIONAL THEATRE SUPPLY COMPANY, 356 W. 44th St., New York 10036. Telephone: 245-6900. PERSONNEL—Manager: A. F. Baldwin. Sales Manager: Bernard J. Kleid. Salesmen: H. E. Pear, S. Rindner, Allen G. Smith, P. P. Garst. Shipping Clerk: Frank Shields. AREA SERVED—Greater New York City, Southern New York, Northern New Jersey.

S.O.S. PHOTO-CINE-OPTICS, INC., 387 Park Ave., So., New York 10016. Telephone: MU-9-9150. PERSONNEL—President: Reginald Armour. Vice-President & Treasurer: Newell P. Crawford. Vice-President Sales: Dom J. Capano. Vice-President Engineering: Wm. H. Allen. Mgr. Sales Promotion: Irving Pivovar.

STAR CINEMA SUPPLY CO., 621 W. 55th St., New York 19. Circle 6-3678. PERSONNEL—President: S. Tanney.

NORTH CAROLINA

*CHARLOTTE THEATRE SUPPLY, 227 S. Church St., Charlotte 1. Telephones: 333-9651—(Emergency Night) 525-2457. PERSONNEL—Manager: Frank M. Strange. Sales Representatives: J. C. Tipton, Tommie Melton, Milton Havnaer.

DIXIE THEATRE SUPPLY COMPANY, 213 West Third St., Charlotte 1. Telephones: EDison 2-4343—(Emergency Night) EDison 3-3381. PERSONNEL—Owner: J. B. Erskine. AREA SERVED—North and South Carolina.

NATIONAL THEATRE SUPPLY COMPANY, 304 S. Church St., Charlotte 28202. Telephones: 332-7753-54—(Emergency Night) EM 6-0020, FR 7-1087, JA 3-6470. PERSONNEL—Manager: R. D. Turnbull. Salesman: Panny Cobb. Shipper: W. Kerns. AREA SERVED—North and South Carolina.

STANDARD THEATRE SUPPLY COMPANY, P. O. Box 20660, Greensboro 27420. Telephone 375-6008-09. PERSONNEL—Owner: Phil Wicker. Manager: Dean Phillips. Office Manager: John Buckwell. Billing Clerk: Frank Cloyd. Shipping and Receiving: Roy Jones, O'Neal Dixon. AREA SERVED—North and South Carolina.

THEATRE EQUIPMENT COMPANY, 1220 E. Seventh St., Charlotte. Telephones: 5-8481-2-3. PERSONNEL—Manager: R. C. Saunders. Sound Engineer: Lewis Saunders.

*WIL-KIN THEATRE SUPPLY CO., 305 South Church St., Charlotte 28201. Telephone 333-6101. PERSONNEL—General Manager: E. H. Geissler. General Sales Manager: C. W. Fortson. Branch Manager: Harry H. Wayne. AREA SERVED—North Carolina, South Carolina.

STANDARD THEATRE SUPPLY COMPANY, P. O. Box 20660, Greensboro, North Carolina 27406. Telephones: 27-26165-27-26166—(Emergency Night) CY 9-1574, BR 3-1641. PERSONNEL—Owner: Phil Wicker. Manager: Lawson Rankin. AREA SERVED—North and South Carolina, Southern Virginia.

OHIO

JONES PROJECTOR COMPANY, 2727 6th Street, Cuyahoga Falls. Telephone: 9282480. PERSONNEL—President: Harry P. Jones. AREA SERVED—Northern Ohio, and Western Pennsylvania.

NATIONAL THEATRE SUPPLY COMPANY, 1638 Central Parkway, Cincinnati, 45210. Telephone: 621-6580. PERSONNEL—Manager: T. M. Fisher. Salesman: E. R. Ott.

NATIONAL THEATRE SUPPLY COMPANY, 2108 Payne Ave., Cleveland 44114. Telephones: 771-4613—(Emergency Night) WH 4-2257, CE 1-4885. PERSONNEL—Manager: M. H. Mutchler. Shipper: W. Van Dyke. AREA SERVED—Northern Ohio.

OHIO THEATRE SUPPLY COMPANY, 2108 Payne Ave., Cleveland 14. Telephones: PRospect 1-6545-46—(Emergency Night) LA 4-1557. PERSONNEL—Arnold Weiss, Nick Lubich. AREA SERVED—Cleveland Exchange Territory.

TOLEDO THEATRE SUPPLY COMPANY, 3916 Secor Road, Toledo 43613. Telephones: 479-7795—(Emergency Night) 882-2328. PERSONNEL—General Manager: Brad H. Brockway. AREA SERVED—Cleveland Territory, Southeastern Michigan, Northeastern Indiana.

OKLAHOMA

NATIONAL THEATRE SUPPLY COMPANY, 700 W. Sheridan Ave., Oklahoma City 73102. Telephones: 232-0203—(Emergency Night) VI 2-2466. PERSONNEL—Manager: Howard Nelson. Salesman: M. J. Konemann. AREA SERVED—Oklahoma and Panhandle of Texas.

OKLAHOMA THEATRE SUPPLY COMPANY, 628 W. Sheridan Ave., Oklahoma City 2. Telephones: CE 6-8691—(Emergency Night) JA 8-6813. PERSONNEL—Owners: J. Eldon Peek and Maxine Peek. AREA SERVED—Oklahoma, Panhandle of Texas, West Arkansas.

OREGON

*S. F. BURNS & COMPANY, INC., 915 N. W. 19th St., Portland. Telephone: CApitol 2-6437. PERSONNEL—Manager: La Vere Bell. AREA SERVED—Oregon, Washington, Idaho, Montana, Alaska.

PENNSYLVANIA

BLUMBERG BROTHERS, INC., 1305-07 Vine St., Philadelphia 7. Telephones: WAlnut 5-7240-41—(Emergency Night) 4-5368. PERSONNEL—President: Irving Goldberg. Vice President: Leon Miller. Treasurer: Harry Blumberg. Secretary: Ben Blumberg. Service Men: Joe Haggerty (Night—GReenwood 3-9207), Leon Miller (Night—MO 4-8414), Irv Goldberg (Night—MOhawk 4-5478). AREA SERVED—Pennsylvania, Delaware, New Jersey.

NATIONAL THEATRE SUPPLY COMPANY, 1310 Vine St., Philadelphia 19107. Telephones: 567-6156-7—(Emergency Night) GReenwood 3-7678. PERSONNEL—Manager: William J. Hutchins. Salesmen: Mickey Lewis, Bud Miller. Shop Mechanic: Ed Humphry. AREA SERVED—Eastern Pennsylvania, Delaware, Southern New Jersey.

SUPERIOR THEATRE EQUIPMENT COMPANY, 311 N. 13th St., Philadelphia 7. Telephone: LOcust 3-1420. PERSONNEL—President: Jack H. Greenberg. AREA SERVED—Eastern Pennsylvania, Southern New Jersey, Delaware.

ATLAS THEATRE SUPPLY COMPANY, 1519 Forbes Ave., Pittsburgh 19. Telephones: GRant 1-4281—(Emergency Night) PE. 1-6330. PERSONNEL—President and Manager: Gordon O. Gibson. Salesman: James M. Gibson. AREA SERVED—Pittsburgh Film Territory.

NATIONAL THEATRE SUPPLY COMPANY, 107 6th St. (Fulton Bldg.) Pittsburgh 15222. Telephone: 471-4630. PERSONNEL—Manager: T. F. McCleary. Office Manager: Thelma Perry. Machinist: C. Rogal. AREA SERVED—Western Pennsylvania, Northern West Virginia.

RHODE ISLAND

RHODE ISLAND THEATRE SUPPLY COMPANY, 357 Westminster St., Providence. Telephone: 421-6460. PERSONNEL—Manager: H. F. Slater.

TENNESSEE

NATIONAL THEATRE SUPPLY COMPANY, 412-414 S. Second St., Memphis 38103. Telephones: 525-6616-17-18—(Emergency Night) FAirfax 7-3975, GLendale 2-9731, BRoadway 6-3066. FAirfax 7-2389. PERSONNEL—Vice President: R. L. Bostick. Branch Manager. C. C. Bach. Salesman: C. E. Matthews. Service Engineers and Salesmen: Billy Rouse, G. C. Hale. Shipper: Jerry Duckett. AREA SERVED—Western Tennessee, Arkansas, Northern Mississippi, Southeastern Missouri.

TRI-STATE THEATRE SUPPLY COMPANY, 320 S. Second St., Memphis 3. Telephones: JA 5-8249—(Emergency Night) GL 2-5269. PERSONNEL—Owner: R. F. Blank. AREA SERVED—Arkansas, Northern Mississippi, Western Tennessee.

TEXAS

HARDIN THEATRE SUPPLY COMPANY, 714 S. Hampton Road, Dallas 8. Telephones: Whitehall 6-2235, 6-2232 (24 Hour Service). PERSONNEL—Owner: J. H. Hardin. Manager: Joe Joseph. Salesman: Joe Joseph. AREA SERVED—Texas, New Mexico, Oklahoma, Louisiana, Arkansas, Colorado, Arizona.

MODERN SALES & SERVICE, INC., 2200 Young Street, Dallas 1. Telephone: RI 7-3191. PERSONNEL—President: J. H. Elder. Vice-President: Charles McKinney. Sound Service Department Manager: J. C. Skinner. AREA SERVED—Texas.

NATIONAL THEATRE SUPPLY COMPANY, 300 S. Harwood St., Dallas 75201. Telephones: 748-2135-6.—(Emergency Night) FR 6-4584, TA 6-1785, FE 7-7272, TA 3-1192. PERSONNEL—Manager: E. H. Cernosek. Salesmen: H. A. Moore, L. T. Stevens, Jr. Counter Clerk: V. P. Lysek. AREA SERVED—Texas.

EL PASO THEATRE EQUIPMENT AND SERVICE COMPANY, 2804 Catnip Drive (P. O. Box 940) Zip Code 79946, El Paso. Telephone: Area Code: 915-598-0884. (Day and Night). PERSONNEL—Owner: M. Joe Birdwell. Secretary: Rosalind Birdwell. AREA SERVED—West Texas, New Mexico, Arizona, Republic of Mexico.

SOUTHWESTERN THEATRE EQUIPMENT COMPANY, 1702 Rusk Avenue, Houston 3. Telephone: CA 2-9461. PERSONNEL—President: Al Mortensen. Store Manager: Wes Fishlock. AREA SERVED—Texas.

INDEPENDENT THEATRE SUPPLY, 2750 E. Houston, San Antonio 2. Telephone: Capitol 6-3508 (Day or Night). PERSONNEL—Owner and Manager: R. A. Barron. Secretary: Mrs. R. A. Barron. Bookkeeper: Mary E. Quezada. AREA SERVED—Texas.

UTAH

*INTER-MOUNTAIN THEATRE SUPPLY COMPANY, 264 E. First South St., Salt Lake City 1. Telephone: EMpire 4-7821. PERSONNEL—Manager: P. S. Guss. Salesman: L. Gerger.

NATIONAL THEATRE SUPPLY COMPANY, 256 E. First South, Salt Lake City, 84111. Telephone: 328-8515. PERSONNEL—Resident Salesman: [illegible] J. Miller.

*WESTERN SOUND AND EQUIPMENT COMPANY, 264 East First South St., Salt Lake City 1. Telephone: EMpire 4-7821. PERSONNEL—Manager: Louis Gerber. Salesman: Ted Konold.

VIRGINIA

NORFOLK THEATRE SUPPLY COMPANY, 3506 Newport Ave., Norfolk, 23508. Telephone: 625-3813. PERSONNEL—Owner: Morris Ornoff. Store Manager: Robert L. Rainey.

PERDUE MOTION PICTURES, 2315 Williamson Road, N.E., Roanoke, Va. Telephones: 366-0295—Emergency 343-9940. Roscoe E. Perdue.

WASHINGTON

AMERICAN GENERAL SUPPLY COMPANY, INC., 2300 First Ave., Seattle, 98121. Telephones: MA 4-4572. PERSONNEL—President: R. E. W. Fairleigh. Treasurer: C. M. Querin. Sales Manager: Richard Fairleigh. AREA SERVED—All 50 States.

S. F. BURNS & COMPANY, INC. 2319 2nd Ave., Seattle, 98121. Telephones: MAin 4-2515—(Emergency Night)—MU 2-1155, LAkeview 2-7823. PERSONNEL—Manager: S. F. Burns. Salesman: Lee W. Scott. AREA SERVED—Washington, Oregon, Montana, Idaho, Alaska.

*B. F. SHEARER COMPANY, 2318 Second Ave., Seattle, 98121. Telephones: MAin 3-8247—(Emergency Night) EMerson 4-2233, EMerson 2-8480. PERSONNEL—Executive Vice-President and Manager: T. L. Shearer, Assistant: C. A. Marion. AREA SERVED—Montana, Washington, Panhandle of Idaho, Alaska, Oregon. In Oregon, call B. F. Shearer, Jr.—ME 9-3840.

WEST VIRGINIA

CHARLESTON THEATRE SUPPLY, 506 Lee St., Charleston 25312. Telephones: 344-4413—(Emergency Night) 727-0490. PERSONNEL—Owner and Manager: J. W. McBurney. AREA SERVED—Southern W. Va.; Ohio border, Kentucky, and Virginia.

LOVETT & COMPANY, Box 1127, Clarksburg. Offices: U.S. 19, Weston. Telephone: 269-3170—(Emergency Night—Clarksburg 622-2276). PERSONNEL—Owner: D. E. Lovett. Manager: Virginia Howell. Sales Rep.: Gray Barker. Clerk: D. L. McCulty. AREA SERVED—West Virginia, Virginia, Maryland, Pennsylvania.

MOORE THEATRE EQUIPMENT CO., 210 Bream St., Charleston, W. Va., 25323. Telephone: 342-6006. PERSONNEL—Owner: Donald Moore. AREA SERVED—West Virginia, Kentucky, Eastern Ohio.

*THEATRE SERVICE & SUPPLY CO., Box 1389 or 1019 10th St., Huntington. Telephone: 522-4043. PERSONNEL—S. T. Gallimore, Manager. Secretary: Mrs. S. T. Gallimore. Service: Roy Sheets, S. T. Gallimore.

WISCONSIN

NATIONAL THEATRE SUPPLY COMPANY, 1027 N. Eighth St., Milwaukee 53233. Telephones: BRoadway 1-7333—(Emergency Night) HIlltop 5-7479. PERSONNEL—Resident Salesman: A. J. Larsen. AREA SERVED—Milwaukee Exchange Territory, Upper Michigan.

*THE RAY SMITH COMPANY, 710 W. State St., Milwaukee 3. Telephones: BRoadway 1-2100—(Emergency Night) BRoadway 1-2101. PERSONNEL—Owner: Ray A. Smith. Service Man: Alex Zsebe. AREA SERVED—Wisconsin, Northern Michigan.

Supply Dealers of the Dominion of Canada

Comprehensive Listing of Names, Addresses, Personnel, Telephones, and the Areas Served

ALBERTA

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 10154—82nd Ave., Edmonton, Alberta, Canada. Telephone: 433-0227. PERSONNEL—Sales Service Representative: L. G. Kiefer. AREA SERVED—Provinces of Alberta.

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 731 10th Ave., S.W., Calgary. Telephone: AMherst 2-5012. PERSONNEL—Branch Manager: J. J. Zagol.

SHARP'S THEATRE SUPPLIES, LTD., 104—4th St., S.W., Calgary. Telephones: AM 2-4076, AM 2-7266—(Emergency Night) CH 3-0757, AV 9-7578. PERSONNEL—Manager: W. G. Sharp. Service Engineer: A. E. Sick. Salesman: D. N. Rhodes. AREA SERVED—Alberta, Saskatchewan, Eastern British Columbia.

M. L. ADAMSON, 9921—113th St., Edmonton.

J. M. RICE & CO., LTD., 10029 Jasper Ave., Edmonton. Telephones: GA 2-8502—(Emergency Night) 433-4041. PERSONNEL—District Manager: Charles Carphin. General Manager: Mrs. Charles Carphin. AREA SERVED—Alberta, Western Saskatchewan, Northwest Territories, Eastern British Columbia.

BRITISH COLUMBIA

DOMINION THEATRE EQUIPMENT CO., LTD., 970 Davie St., Vancouver 1, B. C. Telephone: MU 5-6634—(Emergency Night) RE 8-3211. PERSONNEL—President: V. D. K. Fairleigh. Sales: R. E. Fairleigh. AREA SERVED—Western Canada, Yukon Territory.

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 2182 West 12th Ave,. Vancouver. Telephone: RE 6-5506. PERSONNEL—District Manager: Ray Townsend. Sound Products Sales: Brian Johnstone. AREA SERVED—British Columbia and Yukon.

LA SALE RECREATIONS, LTD., (Theatre and Stadium Chairs, Carpet & Linoleum Div.), 945 Granville St., Vancouver. Telephones: MU 5-5034, MU 5-5428—(Emergency Night) RE 3-3929. PERSONNEL—President and Managing Director: S. A. Lechtzier. Vice-President: M. R. Lechtzier. AREA SERVED—Entire Dominion of Canada.

THEATRE EQUIPMENT SUPPLY CO., 956 Richards St., Vancouver 2, B.C. Telephones: 681-6926—(Emergency Night) AMherst 6-5118. PERSONNEL—Owner: H. I. Howard. Counter Man: E. R. Petch. AREA SERVED—British Columbia, Alberta, Yukon.

MANITOBA

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 435 Berry St., Winnipeg 12. Telephone: 888-7543. PERSONNEL—District Manager: R. W. Mann. Sales: W. M. Tulloch. Service: M. Demytrie. AREA SERVED—Provinces of Manitoba, Saskatchewan, Alberta, and Ontario Lakehead.

J. M. RICE & CO., LTD., 430 Kensington St., Winnipeg 21. Telephones: TU 8-7987—(Emergency Night) VE 2-2492. PERSONNEL—President & General Manager: J. L. Rice. Sound Engineer: H. E. Kinnear. Salesman: N. Wolk. AREA SERVED—Manitoba, Saskatchewan, Western Ontario.

NOVA SCOTIA

GENERAL SOUND & THEATRE EQUIPMENT, LTD., P.O. Box 124, Dartmouth, N.S. Telephone: 466-2268. PERSONNEL—Communication Sales, H. W. Jacques. Theatre Sales & Service, W. Orr. AREA SERVED—Maritimes. District Office, St. John, N.B.

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 93 Prince William St., St. John, N.B. Telephone: 693-2819. PERSONNEL—District Manager: Cecil L. Johnston. AREA SERVED—Maritime Provinces.

ONTARIO

GENERAL SOUND & THEATRE EQUIPMENT, LTD. (Head Office) 7 Banigan Drive, Toronto 17. Telephone: 425-1026. PERSONNEL—President: Lloyd C. Pearson. Comptroller: Lorne E. Smith. Secretary: Angus MacCunn. Treasurer: Ralph B. M. Shaw. Merchandise Manager: Walter Raps. Supervisor Theatre Sound & Projection: W. K. Reason. Ontario District Manager: W. Walterhouse. Sales and Service Inspector: Eric A. Grant, London, Ont., Norman Smith, Hamilton, and Andrew Bridger, Timmins. AREA SERVED—Ontario except Ottawa Valley and Lakehead.

THE ROBERT SIMPSON COMPANY, LTD., Contract Division, 45 Richmond Street West, Toronto 1, Ontario. (Head Office) PERSONNEL—General Manager all branches; L. E. Wicklum. Assistant general manager: R. A. Savage. Western branch manager: R. H. Dickson. BRANCHES AND OFFICES—E. W. Bryant, Toronto; E. S. Scarff, London; H. K. Ellis, Sudbury; W. Shorrock, Montreal; E. A. Wigley, Halifax; R. H. Dickson, Vancouver; J. M. Illingworth, Calgary; R. A. Harris, Edmonton; R. W. Boechler, Regina; H. Krahn, Saskatoon; J. C. G. Hood, Winnipeg.

STRAND ELECTRIC, LTD,. 261 Davenport Road, Toronto 5. Telephone: 925-5108.

OTTAWA

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 10 Bristol Ave., Ottawa 1. Telephones: 234-3571; 235-9327. PERSONNEL—Representative: J. H. Hewson.

QUEBEC

GENERAL SOUND & THEATRE EQUIPMENT LTD., 160 Bates Road, Montreal 26, P. Q. Telephone REgent 9-6381. PERSONNEL—Quebec District Manager: J. J. Kilcullen. Sales: Y. Plamondon, W. Belanger, G. Latorre, A. Lalumiere. Technicians: P. Gaillard, R. Hindian, R. Simard, G. Cote, G. Poirie, F. Denarco, F. Cardinal, C. Rivet. Quebec Office, 3226 Milleret St., Quebec 10. Telephone: 653-7333. Branch Manager: C. Goudreault. AREA SERVED—Provinces of Quebec and Ottawa Valley.

RCA VICTOR COMPANY, LTD., 1001 Lenior Street, Montreal 30. Telephone: WEllington 3-7551. PERSONNEL—President: J. D. Houlding. Vice-President, Consumer Products: G. L. Mansour. Vice-President, Technical Products: J. Sutherland. AREA SERVED—Branch offices in Halifax, Quebec, Montreal (Royalmount), Ottawa, Toronto, Winnipeg, Calgary, Edmonton, Vancouver. Distributors: A. A. Murphy & Son, Saskatoon, Sask., W. Ouellet et Fils, Rimuski, Quebec.

Supply Dealers of the Rest of the World

Comprehensive Listing of Names, Addresses, Personnel, Products, and the Areas Served

ADEN

A. BESSE AND COMPANY (ADEN), LTD., Aden. Products Sold: Philips Projection and Sound Equipment.

AFGHANISTAN

NETHERLANDS AFGHANISTAN FOUNDATION, c/o Banke Millie Club, Djad, Nadir Pashtoon, Kabul. Products Sold: Philips Projection and Sound Equipment.

ALGERIA

S. A. PHILIPS NORD-AFRICAINE, Immeuble Mauretania, Carrefour de l'Agha, Algiers. Products Sold: Philips Projection and Sound Equipment.

ARGENTINA

PHILIPS ARGENTINA, S. A., Cordoba 1351, Poso 8, Buenos Aires. Products Sold: Philips Projection and Sound Equipment.

*RCA VICTOR ARGENTINA, P.O. Box 4400, Bme. Mitre 1961, Buenos Aires. Products Sold: Theatre and Sound Equipment, Sound Recording Equipment, Theatre Television.

*SOCIEDAD ARGENTINA DE IMPORTACION E.M. ETCHEGOIN, Maipu 639-641, Buenos Aires. Products Sold: Gaumont-Kalee line.

AUSTRALIA

NATIONAL THEATRE SUPPLY of Australasia Pty., Ltd., 103 Hoodle St., Richmond, Victoria. Telephones: 413108, 413109. Products Sold: Cinemeccanica, Gaumont, Kalee & Rayeophone. AREA SERVED—Victoria.

CONSOLIDATED THEATRES PTY., LTD., W.A.T.C. Building, 1 Howard St., Perth, Western Australia. Telephones: 23-2221—23-2222. PERSONNEL—Managing Director: R. A. Yelland. Secretary: I. E. Furby. Products Sold: Theatre Seats, Equipment.

PHILIPS ELECTRICAL INDUSTRIES PTY., LTD., Head Office: 69-73 Clarence St., Sydney. Products Sold: Philips Projection and Sound Equipment. AREA SERVED—Australia.

*RAYMAC SUPPLIES PTY., LTD., 6 Kookaburra Road, Hornsby. P.O. Box 82, Hornsby. Telephone: JU 3653 Sydney, New South Wales. PERSONNEL—Managing Director: R. E. McIntosh. Products Sold: Raymac Theatre and Sound Equipment, sole Australian agent for Lorraine Carbons. AREA SERVED—Australia, Pacific Isles, Malaya, Ceylon.

*RCA OF AUSTRALIA PTY., LTD., 221 Elizabeth St., Sydney, New South Wales. Products Sold: Theatre and Sound Equipment, 16 mm Projectors, Magnetic Tape.

STRAND ELECTRICAL AUSTRALIA, PTY., LTD., 212 Graham St., Port Melbourne, Victoria. Telephones: 64-1267, 64-3365. Products Sold: Lighting equipment & dimmer control systems. AREA SERVED—Australia.

AUSTRIA

"LUDWIG PANI" 23, Kandlgasse, Vienna VII. Telephone: No. 93-24-63/65. Telegrams: Panprojektoren. Products Sold: Strand Co. Lighting Equipment and Dimmer Control Systems, own manufacture High efficiency stage projectors (up to 20 kW) and lower voltage reflectors.

PHILIPS, G.M.B.H., Triesterstrasse, Vienna. Products Sold: Philips Projection and Sound Equipment.

*E. SCHRACK ELEKTRIZITATS A. G., Pottendorferstrasse 25-27, Vienna XII/87. Products Sold: RCA Cinema Equipment, 35mm, 16mm. AREA SERVED—Austria.

WIENER SCHWACHSTROMWERKE, Neubaugasse 1, Vienna, Austria. Products Sold: Philips Projection Equipment.

BELGIUM

ADB-ETS ADRIEN DE BACKER S.A., 275 Chausée De Louvain, Zaventem. Telephone: 59.70.11. Products Sold: Stage and television studio lighting equipment.

BROCKLISS, S.A., 211 Rue Royale, Brussels. Products Sold: National Theatre Supply Company line. AREA SERVED—Belgium, Luxembourg.

FIBROCIT, 26 Rue Masui, Brussels. Telephone 15.71.05—16.50.81. Products Sold: Theatre Seats.

LITTON, FRANCE, INC., (Westrex Div.) Place des Martyrs, 16, Brussels 1. Products sold: Westrex Co., Cinemeccanica and Gaumont-Kalee lines, Altec, Century, Ashcraft. AREA SERVED—Belgium & Luxemburg.

PHILIPS, S.A., 37-39 Rue d'Anderlecht, Brussels. Products Sold: Philips Projection and Sound Equipment.

*SOCIETE ANONYME INTERNATIONALE DE TELEGRAPHIE SAN FIL, 25 Boulevard du Regent, Brussels. Product Sold: RCA Cinema Equipment, 16mm and 35mm. AREA SERVED—Belgium, Republic of the Congo, Ruande-Urundi.

SOCIETE BELGE INDUSTRIELLE, S.A., 14 Square Marie-Louise, Brussels. Products Sold: RCA Theatre and Sound Equipment.

BERMUDA

BERMUDA ELECTRIC LIGHT COMPANY, LTD., Reid St., Hamilton. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems, Capitol Stagelighting Company Equipment, Superior Electric Lux Trol Equipment.

BERMUDA GENERAL THEATRES, LTD., Hurstholme, Hamilton. Products Sold: National Theatre Supply Company Line.

BOLIVIA

*'INCATUR' S.A., Casilla Correo, 460, La Paz, Products Sold: Strand Company—Lighting Equipment and Dimmer Control Systems.

PHILIPS SUDAMERICAN, S.A., Cajon Postal 2964 La Paz, Bolivia. Products Sold: Philips Projection and Sound Equipment.

S. A. C. I., Suers. de Simon F. Bedoya, Casilla 346, La Paz. Products Sold: RCA Theatre and Sound Equipment.

BRAZIL

*CINE-TELEVISCO, S.A., Rua Dr. Flores 197, Porto Alegre. Products Sold: Sole Agent, Rank Precision Industries, Ltd.

IMPORTACAO E COMERCIO DE MATERIALS Cinematograficos Simplex Ltda., Rua de Triunfo 120 Sao Paulo, Brazil National Theatre Supply Company Line.

INDUSTRIA NACIONAL DE LUBRIFICANTES, 'INAL' S/A. Rua Barao De Paranapiacaba 40, 9° Andar, Sao Paulo. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

COMPANHIA BLACK (Main Office), Rua Conselheiro Nebias 263-2°, P.O. Box 4045. Telephones: 34-8771, 32-0196. Telegrams: "Goumont." Products Sold: Sole Agent, Rank Precision Industries, Ltd.

*INDUSTRIA DE PRECISAO E COMERCIO, S/A, Import-Export, Rua Conselheiro Nebias 263, 2 Andar, Sao Paulo. Products Sold: Sole Agent, Rank Precision Industries, Ltd.

*S. A. PHILIPS DO BRAZIL, Caixa Postal 8681, Sao Paulo. Products Sold: Philips Projection and Sound Equipment.

BRITISH GUIANA

BOOKERS STORES LTD., Bookers Garage, (Radio Department), 13-15 Water Street, Georgetown (Demerara). Products Sold: Philips Projection and Sound Equipment.

Editor's Comment

Though the following list is carefully revised each year, we cannot guarantee 100 per cent correctness. A high degree of accuracy, however, is insured by a variety of checks on each individual listing. Each supply dealer listed is contacted by letter prior to publication of THEATRE CATALOG and requested to verify his company name, address, telephone number, etc.

Letters returned as undeliverable indicate the dealer is no longer in business at the address on record and these dealers are deleted from the list. In addition, we contact the large supply dealers and equipment manufacturers, such as National Theatre Supply Co., Philips Norelco, General Sound, the Rank Organisation, and others, for up to the minute data on their branch offices and dealers throughout the world.

Finally, if a dealer moves or goes out of business who has been carried on our list, the copy of THEATRE CATALOG sent to supply dealers each year is returned to our offices and, if efforts to contact the dealer prove fruitless, we remove him from our records. Our readers can, therefore, be reasonably assured that the supply dealers listed herein are actively trading. Listings on which no information has been received since the last THEATRE CATALOG are indicated by an asterisk and, in most cases, we eventually receive confirmation from the dealers.

Both dealers and theatremen finding any discrepancies in these pages are encouraged to inform the THEATRE CATALOG DEPARTMENT, MOTION PICTURE EXHIBITOR MAGAZINE.—The Editor.

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*CHAS. W. NASCIMENTO, 308 Murray St., Georgetown. Products Sold: Complete Sound & Projection Supplies & Service.

WIETING AND RICHTER, LTD., 40 Mundy Street, Georgetown (Demerara). Products Sold: Gaumont-Kalee line. Personnel Engineer: Chas. W. Nascimento.

BRITISH HONDURAS

MACMILLAN BROTHERS, Belize. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Colony of British Honduras.

BURMA

U KYAW NYUNT, Technical Representative, 299/301, 40th St., (Top Floor). Cable: TECHREP, RANGOON. P.O. Box 537. Telephone: 17148. Products Sold: Philips Projection & Studio Equipment.

*CINE SUPPLY COMPANY, 264 Barr St., Rangoon. Telephone: South 546. PERSONNEL—Managing Partner: Vijay Kumar. Products Sold: RCA Theatre and Sound Equipment, Ross Projectors, Premier accessories. COUNTRY SERVED—Union of Burma.

CEYLON

CEYLON SERVICE AND SUPPLIES COMPANY, LTD., P.O. Box 89, Colombo. Products Sold: RCA Cinema Equipment 16mm, RCA Sound & Broadcasting Equipment.

CEYLON THEATRES, LTD., 8 Sir Chittampalan A Gardiner Mawatte, Colombo 2. PERSONNEL—Managing Director: S. Sellamuttu. Telephone: 3243-44. Products sold: Gaumont-Kalee, Bell and Howell, Kershaws.

UNITED ELECTRICALS LTD., P.O. Box 681, Yahala Building, Staples St., Colombo. Telephone: 5496. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

*WESTREX COMPANY, INDIA, Iceland Buildings, Galle Road, Colombo 3. Products Sold: Westrex Co. line. AREA SERVED—Ceylon.

CHILE

*CORPORACION DE RADIO DE CHILE, S.A., Casilla 1407, Santiago. Products Sold: RCA Theatre and Sound Equipment.

MR. JORGE MAX VILA, Casilla 9820, Santiago. Products Sold: National Theatre Supply Company line. AREA SERVED—Chile.

PHILIPS CHILENA, S.A., Casilla 2687, Santiago. Products Sold: Philips Projection and Sound Equipment.

CHINA (FORMOSA)

*WESTREX CO., ASIA, International House, Section 3, Hsin Yee Road, Taipei, Products Sold: Westrex Co. line. AREA SERVED—Formosa.

COLOMBIA

CINE COLOMBIA, S.A., Medellin, Colombia. Telephone: 451880. Products Sold: Projection & Sound Equipment. Screen and chair manufacturing.

CINETELCO, LTD., Calle 23, No. 5-23, Piso 3, Bogota: Telephone: 421-127—426-202. Products Sold: Westrex Co. Line. AREA SERVED—Colombia.

*J. GLOTMANN, S.A., Carrea 13 #24-15, Bogota. PERSONNEL—President: Jack Glotmann. Products Sold: RCA Theatre and Sound Equipment.

PHILIPS COLOMBIANA, S.A., Apartado, Aereo 4282, Bogota. Products Sold: Philips Projection and Sound Equipment.

*WIGHTMAN & COMPANY, LTDA., Apartado Aereo 808, Mendellin. Telephone: 115-50. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

CONGO, DEMOCRATIC REPUBLIC OF

PHILIPS CONGO, S.C.R.L., B.P. 1798, Leopoldville. Products Sold: Philips Projection and Sound Equipment.

PHILIPS, S.A., B.P. 2546. Elizabethville, Katanga. Products Sold: Philips Projection and Sound Equipment.

COSTA RICA

IMPORTADORA FILMICA COMERCIAL, LTDA., Apartado Correo 939, San Jose. PERSONNEL—Owner and Managing Director: Carlos Fc. Jinesta. Owner and Manager: Charles G. Bertsch. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Costa Rica.

PHILIPS DE COSTA RICA, LTD., P. O. Box 4325, San Jose. Products Sold: Philips Projection and Sound Equipment.

DOMINGO VARGAS, A., P. O. Box 3675, San Jose. Products Sold: Projection and Sound Equipment. AREA SERVED—Costa Rica.

CYPRUS

D. OUZOUNIAN, M. SOULTANIAN AND COMPANY, LTD., P. O. Box 775, Nicosia. Products Sold: Philips Projection and Sound Equipment.

*A. Y. TILBIAN & SONS (Fotokine, Ltd.), P.O. Box 266, Nicosia. Products Sold: Gaumont-Kalee line.

DENMARK

BANG & OLUFSON, A.S., Alhambravej 5, Copenhagen V. Telephone: Hilda 1991. Products Sold: Philips Projection Equipment.

PHILIPS A.S., Prays Blvd. 80, Copenhagen S. Products Sold: Philips Projection and Sound Equipment.

DOMINICAN REPUBLIC

*CLAUDIO FERNANDEZ, Aparttado 826, Ciudad Trujillo. Products Sold: RCA Theatre and Sound Equipment.

MESSRS. R. ESTEVA Y CIA C. por A., Calle el Conde 59, Apartado 663, Santo Domingo. Products Sold: Philips Projection and Sound Equipment.

JOAQUIN GINEBRA, Apartado 902, Santo Domingo. Products Sold: National Theatre Supply Company line. AREA SERVED—Dominican Republic.

ECUADOR

ELECTRONICA, S.A., Apartado 3509, Guayaquil. PERSONNEL—Owner and Director: Luigi Rota. Manager: Carlos Rota. AREA SERVED—Coast Zone of Ecuador.

PHILIPS ECUADOR, S. A., Casilla 2376, Quito. Products Sold: Philips Projection and Sound Equipment.

SOCIEDAD RADIOTECNICA ECUATORIANA, Apartado 414, Juito. PERSONNEL—Owner and Director. Lugi Rota. AREA SERVED—Ecuador.

ETHIOPIA

PHILIPS (ETHIOPIA), S.A., P. O. Box 659, Addis Ababa. Telephone: 2771. Products Sold: Philips Projection and Sound Equipment.

FINLAND

*PARVIS FILMI, P.O. Box 279, Helsinki. Products Sold: Gaumont-Kalee line.

OY PHILIPS AB, Box 255, Helsinki. Products Sold: Philips Projection and Sound Equipment.

FRANCE

(See Separate Entry for ALGERIA)

*WESTREX COMPANY, FRANCE-BELGIUM, 3 Cours Joseph Thiedry, Marseille. Products Sold: Westrex Co. line. AREA SERVED—Southern France.

COMPANIE FRANCAISE DE L'AFRIQUE OCCIDENTALE, 7 Place d'lena, Paris 16. PERSONNEL—NIGERIAN MANAGER: Leon Morelon. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

S.N. BROCKLISS SIMPLEX, 120 Champs Elysees, Paris 8. Paris Head Office. PERSONNEL—General Manager: Albert Gillet. Branches: Bordeaux, Marseilles, Lille, France; Brussels, Belgium. Agents: Algiers, Algeria; Casablanca, Morocco; Bienne, Switzerland. Products Sold: National Theatre Supply Company line. AREA SERVED—France, French Colonies, Switzerland, Belgium.

PHILIPS ELECTRO-ACOUSTIQUE, S. A., 162, Rue St. Charles Paris 15. Products Sold: Philips Projection and Sound Equipment.

STE. DES THEATRES CINEMATOGRAPHIQUES PATHE, S.A., 6 Rue Francoeur, Paris 18. PERSONNEL—General Mgr. J. Ottoz. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Algiers, France, Belgium, and the U.S.

*WESTREX COMPANY, FRANCE-BELGIUM, Head Office of AREA: 120 Avenue des Champs Elysees, Paris. Products Sold: Westrex Co. line. AREA SERVED—France, North Africa.

GERMANY

DEUTSCHE PHILIPS Gm.b.H., Mönckebergstrasse 7 (24a) Hamburg 1. Products Sold: Philips Projection and Sound Equipment.

*GEORGE HEINECKE, Tengstrasse 15, Munich 13. Products Sold: RCA Cinema Equipment, 16mm.

GHANA

SOCIETE COMMERCIALE DE L'OUEST-AFRICAIN, Accra. Products Sold: Philips Projection and Sound Equipment.

GREAT BRITAIN

North (Incl. Northern Ireland)

A. BUCKLEY, 110 Finkle Lane, Gildersome, Morley Leeds, Yorkshire. Telephones: Batley 2431, Morley 2902. Products Sold: Zippa and Branson Changeovers; exporter of new and used theatre equipment.

AUTOMATICKET, LTD., 58 Howard St., Belfast. Telephone Belfast 33400. Products Sold: Tickets, Ticket Issuing and Recording Machines.

RANK ORGANISATION—AUDIO VISUAL DIVISION, N. Ireland Regional Office, 26 Howard St., Belfast. Telephone 27065. PERSONNEL—Regional Manager: G. Hunter. Products Sold: Theatre Equipment and Furnishings. AREA SERVED—Northern Ireland.

*RCA GREAT BRITAIN, LTD., 58 Howard St., Belfast. Telephone: 24762. PERSONNEL—Northern Ireland and Republic of Ireland Manager: N. J. Railton. Products Sold: RCA Theatre and Sound Equipment.

AUTOMATICKET, LTD., 62 Robertson St., C.2., Glasgow. Telephone: Central 0464/5. Products Sold: Ticket Issuing & Recording Machines.

J. FRANK BROCKLISS, LTD., 181 Howard St., Glasgow, C. 1. PERSONNEL—Branch Manager: E. Dobbing. Products Sold: Philips Projection and Sound Equipment.

RANK ORGANIZATION—AUDIO VISUAL DIVISION, 121 West Regent Street, Glasgow. C.2. Telephone No. Central 1841 and 1842. Regional Manager: J. L. Paterson. Representatives: J. Ferguson, W. Yeomans, D. Cattigan. Products Sold: Cinema/Theatre Sound Equipment and Furnishings. AREA SERVED—Scotland, Cumberland, Durham, Northumberland, Westmorland.

PATHE EQUIPMENT LTD., 68, Bath Street, Glasgow. Telephone: DOuglas 6214. Products Sold: Philips and Theatre Equipment and Supplies. Manager: T. A. Ross Projection Equipment, Dawsons Seating, General Burrowes.

*STAGE FURNISHINGS, LTD., 346 Sauchiehall St., Glasgow C. 2. Telephone: Douglas 6431. Products Sold: Strand Electric and Engineering Company line.

AUTOMATICKET, LTD., 14 Fraser St., Liverpool, 3. Telephone: North 3053/4. Products Sold: Ticket Issuing and Recording Machines.

AUTOMATICKET, LTD., Norham House, 12 New Bridge Street, Newcastle-on-Tyne. Telephone: Newcastle 21482/3. Products Sold: Tickets, Ticket Issuing and Recording Machines.

RANK ORGANISATION, AUDIO VISUAL DIVISION, 60 Blenheim Street, Newcastle-on-Tyne. Telephone: Newcastle 23088. PERSONNEL—Manager: W. Yeomans. Products Sold: Theatre Equipment and Furnishings. AREA SERVED—Northumberland, Durham, Cumberland, North Yorkshire.

RCA GREAT BRITAIN, LTD., 36 Clayton St. W., Newcastle 23039. PERSONNEL—Manager: W. Yeomans.—District Manager: R. T. Wheatley. Products Sold: Theatre and Sound Equipment.

Midlands

AUTOMATICKET, LTD., St. Martin's House, Bull Ring, Birmingham. Telephone: Midland 3784/7368. Products Sold: Tickets, Ticket Issuing and Recording Machines.

J. FRANK BROCKLISS, 54 George Road, Edgbaston, Birmingham 15. Telephone: EDG 4960. PERSONNEL—Branch Manager: A. B. Boulton. Products Sold: Philips Projection and Sound Equipment.

RANK ORGANISATION, AUDIO VISUAL DIVISION, Midlands Regional Offices, 45 Newhall St., Birmingham. Telephone: Central 5927. PERSONNEL—Regional Manager: A. I. Melsom. Products Sold: Theatre Equipment and Furnishings. AREA SERVED—The Midlands.

*RCA GREAT BRITAIN, LTD., 164 Stratford Road, Shirley, Birmingham. Telephone: Shirley Birmingham 1819. PERSONNEL—District Manager: S. J. C. Taylor. Products Sold: Theatre and Sound Equipment.

AUTOMATICKET, LTD., 21 Brittania House, Wellington St., Leeds 1. Telephone: Leeds 21515/6. Products Sold: Tickets, Ticket Issuing and Recording Machines.

*J. FRANK BROCKLISS, 67 Britannia House. Wellington St., Leeds. Telephone: Leeds 24509. PERSONNEL—Branch Manager: W. D. Raphael. Products Sold: Philips Projection and Sound Equipment. AREA SERVED—Yorkshire, Lincolnshire, Nottinghamshire, Derbyshire.

RANK ORGANISATION, AUDIO VISUAL DIVISION 17, Wellington Street, Leeds 1. PERSONNEL—Manager: David A. Staneforth. Products Sold: Sound and Educational Equipment and Furnishings. AREAS SERVED—Yorkshire, Lincolnshire, Nottinghamshire and Derbyshire.

PATHE EQUIPMENT, LTD., 2 Britannia House, Leeds. Telephone: Leeds 30325. Products Sold: Philips and Ross Projection Equipment, Dawsons Seating, General Theatre Equipment and Supplies. Manager: D. H. White.

FRED V. STEELE, LTD., (Incorporating Provincial Cinematograph Trading Company), 7 Stainburn Drive, Leeds 17. Telephone: Leeds 68-2852. PERSONNEL—A. R. Steele. Products Sold: Projection, Sound, and General Theatre Equipment, AREA SERVED—Yorkshire, Lancashire, Nottinghamshire.

ASSOCIATED ELECTRICAL INDUSTRIES LTD., 132–35 London Acre, London, WC2. Tel: Temple Bar 3444. Products Sold: AEL SUPA 35mm projectors, reproducer equipment, Mazda Xenon lamps and lamphouses; Xenon rectifiers, Lanterns, Automation Equipment, Morganite Carbons, Screens, Hi-Fi, PA., 16mm equipment, general supplies, etc. Branches: 76 Sherlock St, Birmingham 5. Tel: Midland 8391; 108 Renfield St, Glasgow, C2. Tel: Douglas 5799; Sheepscar St, Leeds 7. Tel: Leeds 36951; 4 Whitworth St, Manchester 1. Tel: Central 9977-8.

AUTOMATICKET, LTD., 21 Spring Gardens, Manchester. Telephone: Blackfriars 0162/4505. Products Sold: Tickets, Ticket Issuing and Recording Machines.

J. FRANK BROCKLISS, LTD., 3, The Parsonage, Manchester. PERSONNEL—Branch Manager: W. D. Raphael. Products Sold: Projection and Sound Equipment and Philips Closed Circuit TV Equipment.

RANK ORGANISATION, AUDIO VISUAL DIVISION, Central Region Offices, 4 St. Mary's Parsonage, Manchester. 3. Telephone: Blackfriar 1428. PERSONNEL—Regional Manager: Harry Mould. Products Sold: Theatre Equipment and Furnishings. AREA SERVED—Part of Lancashire; part of Cheshire.

RCA GREAT BRITAIN, LTD., 274 Deansgate, Manchester. Telephone: Blackfriars 7092. PERSONNEL—District Managers: F. R. Phillips. Products Sold: Theatre and Sound Equipment.

AUTOMATICKET, LTD., 147 Lower Parliament St. Nottingham. Telephone: Nottingham 5 1519. Products Sold: Tickets, Ticket Issuing and Recording Machines.

FOSTERS (DECORATIONS and CURTAINS) LTD., 375 Westdale Lane West, Nottingham 47704. Products Sold: Stage Curtains, Draperies, Joining, Scenery, Carpets, Flooring, Suspended Ceilings. Specialists in Theatre Decoration, Spray Decoration.

*W. J. FURSE & COMPANY, LTD., Traffic Street, Nottingham. Products Sold: Stage Lighting, Curtains, Curtain Tracks, Color Changing Dimming Equipment.

STRAND ELECTRIC AND ENGINEERING COMPANY, LTD., Constable Street, Manchester 18. Telephone: East 4141. Products Sold: Complete Theatre Equipment, including Stage Lighting, Curtains, and Screens. AREA SERVED—Manchester, North of England.

South (Incl. London and Wales)

*ANDREW SMITH HARKNESS, LTD., Station Road, Boreham Wood, Herts. Telephone: Elstree 3611. Products Sold: Perlux Screens, Matt White and Silver. AREA SERVED—Entire World.

AUTOMATICKET, LTD., 7 High Street, Cardiff, Wales.

AUTOMATICKET, LTD., Cumberland House, The Promenade, Clifton, Bristol 8, Bristol. Telephone: Bristol 39385/6. Products Sold: Tickets, Ticket Issuing and Recording Machines and Sales Registers.

RANK ORGANISATION, AUDIO VISUAL DIVISION, West Regional Office, 67 Queen Street, Cardiff, Wales. Telephone: 2061/2. PERSONNEL—Branch Manager: R. H. Evans. Products Sold: Theatre Equipment and Furnishings. AREA SERVED—South Wales and West of England.

PATHE EQUIPMENT, LTD., 9 Museum Place Cardiff. Telephone: Cardiff 21865. Products Sold: Ross Projection Equipment, Dawsons' seating, General Theatre Equipment and Furnishings. Philips Projection Equip., and closed circuit TV.

RCA GREAT BRITAIN, LTD., 46 Charles St., Cardiff. Telephone: Cardiff 30194. PERSONNEL—District Manager: J. H. Welch. Products Sold: Theatre and Sound Equipment, and RCA Language Laboratory.

WALTURDAW LTD., 22 High St., Kingston-on-Thames, Surrey. Telephone: KIngston 6858, 0394. PERSONNEL—Directors: H. E. Driscoll, H. R. Taylor. Products Sold: Projectors, Sound Equipment, Dimmers, Dimmer Boards, Resistances. Sole agents for Zeiss Ikon AG Projection Equipment for the United Kingdom.

BRITISH ARC LAMP CARBON MANUFACTURERS ASSOCIATION, Chadwell Works, Grove Road, Chadwell Heath, Essex. Telephone: GOodmazes 2421-6. Products Sold: Carbons, Autoarc fully automatic.

AUTOMATICKET, LTD., Head Office: 197 Wardour Street, London W.1. Telephone: Gerrard 3482. PERSONNEL—General Manager: S. D. Roper. Products Sold: Tickets, Ticket Issuing and Recording Machines.

*J. FRANK BROCKLIS, LTD., 167/167 Wardour St., London, W.1. PERSONNEL—Owner: J. Frank Brockliss. Director and Manager: F. E. Durban. Products Sold: Philips Projection Sound Equipment. AREA SERVED—All of Europe.

CINESALES, LTD., 49 Frith Street, London, W.1. Telephone: Gerrard 5457. PERSONNEL—J. Sturgeon, E. Sturgeon. Products Sold: Arc Lamps, Inductors, Film Splicers, other Theatre Equipment and Accessories.

*GENERAL BUILDING AND THEATRE EQUIPMENT, LTD., Stoll Offices, London Coliseum, London, W.C.2. Telephone: Temple Bar 1500. PERSONNEL—General Manager: Richard Tilbury. Products Sold: Complete Theatre Equipment and Supplies.

GIROSIGN LTD., 86-88 Wardour St., London, W.1. Telephone: Gerrard 3526-7. Products Sold: Publicity Frames, Stills, Art and Silk Screens, Poster Services, Seat Indicators, etc.

KINEMATOGRAPH EQUIPMENT CO., LTD., 36 Goldman Square, London, W.1. Telephone: Gerrard 5102-3. Products Sold: Full range of theatre equipment and furnishings.

H. LAZARUS & SON, LTD., 2 Luke Street, London, E.C. 2. Telephone: Shoreditch 8727. Cable: Malleable London E.C. 2. Products Sold: Theatre Seats, Carpets, Floor Coverings, Draperies, Stage Equipment. AREA SERVED—United Kingdom & Commonwealth, etc.

PHILIPS ELECTRICAL IND., LTD., Century House, Shaftesbury Ave., London W.C.2.

PATHE EQUIPMENT, LTD., 177 Wardour Street, London, W. 1. Telephone: Gerrard 1544. PERSONNEL—Gen. Mgr.: George C. McLean. Products Sold: Philips Projection Equipment, Dawson's Seating, Stafford Furniture, General equipment and furnishings for theatres and auditoria. Branches at Cardiff, Glasgow, Leeds and Manchester.

RANK ORGANISATION-AUDIO VISUAL DIVISION, South Regional Office, Cumberland Ave., Park Royal, London, N.W.10. Telephone: Elgar 1161. Regional Manager: F. Jordan. Products Sold: Theatre Equipment and Furnishings. AREA SERVED—Beds., Berks., Bucks., Cambs., Essex, Hants, Herts, Hunts, Kent, LONDON, Middx., Norfolk, Suffolk, Surrey, I.O.W., Channel Islands.

RANK ORGANISATION, AUDIO VISUAL DIVISION, Woodger Road, London W 12. Head Office: Cables: Rankalee, London. PERSONNEL—Field Sales Manager: John W. Robertson. Telephone: Shepherds Bush 2050. Products Sold: Theatre Equipment and Furnishings, "Ship" Carbons. AREA SERVED—Entire World.

ROBERT RIGBY, LTD., Premier Works: Northington St., London, W.C.1. Telephone: Holborn 2944. Products Sold: Premier Slide Projectors, Spot Lights, Film Splicers, Fire Shutters, Theatre and Projection Accessories, and Editing Room Equipment.

SOUND & SCENE SERVICES (LONDON), LTD., 145 Wardour St., London, W.1. Telephone: Gerrard 7238. PERSONNEL—Managing Director: S. Goldwater. Products Sold: Projectors, Sound Systems, Screens, Seating, Furnishings, Accessories.

STRAND ELECTRIC AND ENGINEERING COMPANY, LTD., Head Office: 29, King Street, London W.C.2. Telephone: Temple Bar 4444. Cables: Spotlite London. Telegrams: Spotlight Rand London. PERSONNEL—Directors: J. D. H. Sheridan, S. E. Earnshaw, F. P. Bentham, H. O. Jordan, P. Sheridan, J. Hunter. Branches: Manchester, Glasgow, Dublin, Darlington, Bristol, Melbourne, Toronto. Products Sold: Lighting Equipment and Dimmer Control Systems.

WESTREX CO., LTD., Head Office of Area: 152 Coles Green Road, London, N.W.2. Products Sold: Westrex Co. line. AREA SERVED—Great Britain and Ireland.

W. W. TURNER & COMPANY, LTD., 28 Newman St., London, W.1. Products Sold: Theatre Seats, Carpets, Curtains.

AUTOMATICKET, LTD., (Service Depot), 12 Bargate, Southampton. Telephone: Southampton 28491. Other Service Depots: Sheffield: Castle Market Bldg., Sheffield.

A. COLTMAN & CO. LTD., Fairfield Works, Hounslow, Middlesex. Telephone: Hounslow 3265-6. Products Sold: Display Frames, Category Boards, Interchangeable Lettering, Compo Ornamentation, and complete service installation.

RCA GREAT BRITAIN, LTD., Head Office: Lincoln Way, Windmill Road, Sunbury-on-Thames, Middlesex. Telephone: Sunbury-on-Thames 3101, 3107. PERSONNEL—Managing Director: C. G. Mayer, Directors: Donald MacPhail, Chairman & Managing Director: C. J. Bridge, M.B.E., M. Brunet. (U.S.A.), W. H. Clarke, O.B.E., H. J. O'Dell. A.M.I.E.E. E. Schuller (Austrian), P. A. Turnor. Products Sold: Theatre and Sound Equipment.

MODERNISATION LTD., 622 Bradford Rd, Batley, Yorks. Telephone: Batley 3401. Products supplied: Specialists in redesigning, redecorating, reconstructing, re-equiping theatres. Branches: 8 Palmerston Rd, Sheffield 10, Friese Greene. Tel: 61703; 16 Phipson Rd, Sparkhill, Birmingham 11 (C. V. Hutchin). Tel: South 0485; 22 Cyncoed Rd, Cardiff (H. Phillips). Tel: Cardiff 31609; 130 Renfield St., Glasgow C2. Tel: Douglas 7508; 23 Fir Grove, New Malden (D. J. Gaillard). Tel: Malden 0389. 52 Stowell St., Newcastle on Tyne (Carter Crowe). Tel: Newcastle 25539.

GREECE

GREEK ELECTRONICS COMPANY, LTD., 6 Kriezotov St., Athens 134. Telephone: 625-469. Products Sold: RCA Products.

PHILIPS S.A. HELLENIQUE COMMERCIALE DE PRODUITS ELECTROTECHNIQUES, P.O. Box 153, Athens. Products Sold: Philips Projection and Sound Equipment.

GUATEMALA

*ADOLFO RIOS, 6A Avenida 15-36, Zone 1, Guatemala City. Products Sold: Theatre and Sound Equipment.

*INSTRUMENTOS MUSICALES, S.A., Apartado Postal 345, Guatemala City. Products Sold: RCA Cinema Equipment, 16mm.

PHILIPS DE GUATEMALA S.A., P.O. Box 238, Guatemala City. Products Sold: Philips Projection and Sound Equipment.

RAMIRO SAMAYOA M., Avenida Elena 14-75, Cine Popular, Guatemala City. Products Sold: National Theatre Supply Company line. AREA SERVED—Guatemala.

HAITI

PAROMOUNT, P. O. Box 683, Port-au-Prince, Haiti.

CURACAS TRADING CO. of HAITI S.A., Port-au-Prince.

HONDURAS

CINEMATOGRAFICA, S. de R. L. Apartado Postal 110, Tegucicalpa. Products Sold: RCA Theatre and Sound Equipment.

HONG KONG

ELEPHANT RADIO CO., LTD., 208–209 Bank of East Asia Building, 10 Des Voeux Road, Central, Victoria. Managing Director & Chief Engineer: Norman F. C. Li. Manager: Y. S. Wong. Products Sold: RCA Theatre and Sound Equipment, National Theatre Supply Company line.

PHILIPS HONG KONG, LTD., P.O. Box 2108. Products Sold: Philips Projection and Sound Equipment.

ICELAND

SNORRI P. B. ARNAR, P.O. Box 354, Reykjavik. Products Sold: RCA Theatre and Sound Equipment and Philips Projection and Sound Equipment.

INDIA

*GENERAL RADIO & APPLIANCES, LTD., 36-39 Silver Jubilee Road Park, Bangalore City. Branch Manager: V. Shanker. Products Sold: RCA and Simplex lines.

*RAHBAI PATEL AND SONS, Majestic Circle, Bangalore 9. Products Sold: Theatre Equipment and Accessories. AREA SERVED—Mysore State.

CINEFONES, 3, New Queens's Road, Bombay 4. PERSONNEL—Managing Partner: S. B. Agarwal. Products Sold: Theatre Equipment and Accessories. AREA SERVED—Whole of India.

CINECITA, PVT. LTD., Saraswati Mandir, Kennedy Bridge, Bombay-7. Telephone: 355417. Managing Director: Mr. Shreeprakash Agarwal. Products manufactured and sold: Theatre and Sound Equipments and Accessories. AREA SERVED—Whole of India. (FACTORY: 1076 Off Haines Road, Apte Industrial Estate, Worli, Bombay-18).

CINERAMA, 532 Sandhurst Bridge, Bombay 7. Telephone: 75411-2. PERSONNEL—Director: Shreeprakash Agarwal. Product Solds: RCA Theatre and Sound Equipment. AREA SERVED—Bombay State, Hyderabad, Madhya Bharat, Madhya Pradesh, Rajastham, Vindhya Pradesh, Bhopal.

EVERGREEN PICTURES, 15 New Queen's Road, Bombay 4. Telephone: 27533. PERSONNEL—Partners: N. C. Kapadia, M. C. Kapadia, Mrs. P. C. Kapadia, H. C. Naterwalla, S. N. Kotwal, E. C. Naterwalla, M. N. Kapadia, M. R. Kapadia, J. R. Kapadia. Products Sold: National Carbons, Spares and Components for all makes of Theatre Equipment. AREA SERVED—All of India.

*GAUMONT—KALEE LTD., Ashok Chakravarti Road. Ashok Nagar, Kandivlee (East), Bombay—67. PERSONNEL—Director: M. du V. Allix. Sales Manager: J. K. Sen Cupta. Secretary: K. R. Warerkar. Products Sold: Rank Precision Industries, Ltd. AREA SERVED—All of India.

PHILIPS INDIA, LTD., Dugal House, Backbay Reclamation Navroji Road, (P.O. Box 309), Bombay 1. Products Sold: Philips Projection and Sound Equipment.

PHOTOPHONE EQUIPMENTS LTD., Industry Manor, Worli & Cadell Road, Jn., Post Bag No. 7050, Bombay 28 DD, India. Products Sold: RCA 35mm Theatre Equipment and 16mm Projectors (Manufactured in India), RCA Film Recording Equipment, Simplex Projector and entire National Theatre Supply Company line. AREA SERVED—India, Pakistan, Burma, Ceylon and Afghanistan.

WESTREX COMPANY, Head Office of Area: Metro House, Mahatma Ghandi Road, Bombay 1. PERSONNEL—Manager: C. L. Oscar, Directors: Mr. S. B. Agarwal, Mr. Shree Prakash Agarwal. Products Sold: Westrex Co. line. AREA SERVED—India.

*MOTWANE PRIVATE LIMITED, 94, Sri Narasimharaja Rd., Bangalore, 2. Telephone: 3833. PERSONNEL—Branch Manager: V. S. Rama Rao, B.A.; P. K. Vasudeva Murthy; F. D'Souza. Products Sold: B.T.H. 35mm and 16mm Equipment.

EVERGREEN PICTURES CORPORATION, 11 Esplanade East, Calcutta. Telephone: 72048—Res: 73758. PERSONNEL—Partners: N. C. Kapadia, M. C. Kapadia, Mrs. P. C. Kapadia, H. C. Naterwalla, S. N. Notwal, E. C. Naterwalla, N. M. Kapadia, M. R. Kapadia, J. R. Kapadia. Products Sold: Audio Visuals, National Carbons. AREA SERVED—West Bengal, Bihar, Orissa, Assam.

GENERAL RADIO AND APPLIANCES PRIVATE, LTD., 3 Madan St., Calcutta 13. Telephone: 23-6038. PERSONNEL—Managing Director: Y. A. Fazalbhoy: Branch Manager: D. V. J. Raju. Products Sold: National Theatre Supply Company line Strong Lamps and Rectifiers, International Seats. AREA SERVED—Provinces of West Bengal, Bihar, Orissa, Assam and Kingdom of Nepal.

PHILIPS INDIA LTD., 7 Justice Chandra Madhab Road. Calcutta 20. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, Lighthouse Cinema Bldg., Humayan Place, Calcutta 13. Products Sold: Westrex Co. line.

CINEFONES (DEHLI) PRIVATE, LTD., Behind State Bank of India, Chandhi Chowk, Delhi. PERSONNEL—Directors: Mr. S. B. Agarwal; Managing Directors: S. B. Agarwal. Products Sold: Theatre Equipments and Spares. AREA SERVED—All places in the Union of India.

EVERGREEN PICTURES, Chandi Chouk, Delhi. Telephone: 6455. AREA SERVED—Delhi, U. P., Punjab, Pepsu, Himachal Pradesh, Kashmir, Jammu.

WESTREX COMPANY, INDIA, Brampton Road, Kashmiri Gate, Delhi near Minerva Cinema. Products Sold: Westrex Co. line. AREA SERVED—India, Ceylon.

EVERGREEN (BANGALORE) PRIVATE LTD., 15 Wescott Road, Royapettah Madras 14. AREA SERVED—Madras, Tamilnad, Travancore-Cochin, Mysore.

PHILIPS INDIA LTD., 35/4, Mount Road, Madras 2. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, Agurchand Mansion, 35 Mount Road, Madras 2. Products Sold: Westrex Co. line. AREA SERVED—India.

PHILIPS INDIA LTD., 68 Najafgarh Rd., New Delhi-15. Delhi-Aiemere Gate Extension. New Delhi. Products Sold: Philips Projection and Sound Equipment.

PHOTOPHONE EQUIPMENTS LTD., Delite Cinema Bldg., Asafali Rd., New Delhi, 1. PERSONNEL—Manager: N. Kumar Jain. Products Sold: RCA Theatre and Sound Equipment and National Theatre Supply Company line.

*CINE SUPPLIES PRIVATE, LTD., 7 Rashtrapathi Road, Secunderbad 3. PERSONNEL—Managing Director: B. R. Patel. Products Sold: RCA Theatre Equipment and Accessories. AREA SERVED—Part of Andhra Pradesh.

EVERGREEN (BANGALORE) PRIVATE, LTD., 1/D Rashtrapathi Road Secunderbad. Telephone: 6707. AREA SERVED—Hyderabad and Andhra States.

GENERAL RADIO & APPLIANCES, LTD., 8902/1-2 Rashtrapthi Rd., Secunderbad. Branch Manager: V. N. Ramanthan. Products Sold: RCA & Simplex lines.

INDONESIA

*N.V.P.D. SOEDARPO CORPORATION, 22 Djalan Segrasatu Djakarta. Cable: SOEDARCO DJAKARTA. Telephone: Gambir 1008. Products Sold: RCA Theatretre and Sound Equipment.

*P. T. RALIN, 34–38 Djalan Modjopahit, Djakarta, Indonesia. Products Sold: Philips Sound and Projection Equipment.

IRAN

PHILIPS IRAN, LTD., P.O. Box 1297, Teheran. Products Sold: Philips Sound and Projection Equipment.

RADIO SHAHAB COMANY, Av. Naderl 720, Teheran.

IRAQ

AFRICAN IRAQI TRADING CO., P.O. Box 17, Rashid St., Baghdad. Products Sold: Philips Projection and Sound Equipment.

THE IRAQI COMPANY FOR FILMS & CINEMA, P.O. Box 206, Baghdad. Products Sold: National Theatre Supply Company line. AREA SERVED—Iraq.

IRELAND

C. NAPIER ASSOCIATED CINEMA EQUIPMENTS, LTD., 5 Jervis St., Dublin. Products Sold: Philips Projection and Soun Equipment. Telephone: 46646. AREA SERVED—Republic of Ireland and Northern Ireland.

RCA GREAT BRITAIN, LTD., 34 Lower Abbey St., Dublin. Telephone: 43842. PERSONNEL—Branch Manager: H. W. Neill. Products Sold: Theatre and Sound Equipment.

*THE STRAND ELECTRIC AND ENGINEERING COMPANY, LTD., 30 Upper Abbey St., Dublin 1. Telephone: 47078. PERSONNEL—Irish Branch Manager: Kevin, Bourke. Products Sold: Stage and T.V. Lighting and Curtains, Screens, and other Theatre Equipment. AREA SERVED—Ireland.

*WESTREX COMPANY, LTD., Veritas House, 7/8 Lower Abbey St., Dublin. Products Sold: Westrex Co. line.

ISRAEL

AMPA, LTD., 16 Petah Tikvah Rd., P. O. Box 636, Tel-Aviv. Telephone: 3228. PERSONNEL—Theatre Department Manager: M. Kolari. Products Sold: National Theatre Supply Company line. AREA SERVED—Israel.

ISRELECTRA, 12 Allenby Rd., Haifa. Products Sold: Philips Projection and Sound Equipment.

*LANDSEAS EASTERN COMPANY, LTD., P.O. Box 2554, Tel-Aviv. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

LEVANT X-RAY, LTD., 39 Walfson St., Tel-Aviv. Telephone: 821566. PERSONNEL—H. H. Aldor. Products Sold: Westrex Co. line. AREA SERVED—Israel.

ITALY

PHILIPS RADIO S. P. A., Piazza IV Novembre 3, Milan. Products Sold: Philip Projection and Sound Equipment.

MOLE-RICHARDSON (Italia) s.r.l., Via del Velodromo 70, Rome. Sale—Rentals of technical equipment for cinema-television-photography. Products Sold: Mole-Richardson, Rank Organisation, Audio Visual, Rank Studio Equipment, Rank Taylor Hobson Division. Also Leevers-Rich, Ltd., Morganite, SATEC "Dyaliscope," Colortran Industries, Moviola, Ilford Ltd., Photo Research. AREA SERVED—Italy, Yugoslavia, Greece, Bulgaria, Ethiopia and Middle East.

WESTREX COMPANY, ITALY, 65 Costantino Maes, Rome. Telephone 83.92.9.90. Products Sold: Westrex line. AREA SERVED—Italy.

JAMAICA

PALACE AMUSEMENT COMPANY (1921) LTD., 1A South Camp Rd., P.O. Box 211, Kingston, Jamaica, West Indies. PERSONNEL—Managing Director: Douglas Graham; Assistant Manager: Lloyd Alberga; Executive Engineer: Balfour Richards; Chief Accountant: Hugh Terrelonge. Products Sold: Rank Precision Industries (England), National Theatre Supply Co. line, Bell & Howell 8mm & 16mm Cine Equipment, Arriflex Cine Equipment, Cable address: PALAMCO, Kingston, Jamaica. Telephone: 81248 (3 lines).

RUEL SAMUELS LTD., 2 Lismore Avenue, Kingston, 5. Products Sold: Westrex Co. and Frieseke & Hoepfner line. AREA SERVED—Jamaica.

COMMODITY SERVICE COMPANY (JAMAICA) LTD., P.O. Box 114, Kingston. Products Sold: Philips Projection and Sound Equipment.

JAPAN

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NIHON EIGA SHIZA COMPANY, LTD., 7, Minamicho, Dori, Sendai-shi, Miragi.

NIHON DENSHI KOGYO K.K. (Japan Electronic Mfg. Corp.) 325, Sanshin Bldg., 1-10 Yurakucho, Chiyoda-ku, Tokyo, Japan. PERSONNEL—President: H. Akatsu, Managing Director: Y. Nakajima. Products Sold: Wireless Microphones, Sound Equipment, Recording Equipments, and RCA Theatre Equipments. AREA SERVED—Far East.

NIHON DENSHI TELEVI K.K., Room 212, Sanshin Building, Yurakucho, Chiyodaku, Tokyo. Products Sold: RCA Theatre and Sound Equipment.

J. OSAWA & CO., LTD., Toranomon, Minato-ku, Tokyo. Telephone: 502-22110. Cable Code: OS-AWACO TOKYO.

*WESTREX COMPANY, ORIENT, Chiyoda Building, Room 615, 14-chome, Marunochi Chiyoda-ku, Tokyo. Products Sold: Westrex Co. line. AREA SERVED—Japan.

INDUSTRIAL DEVELOPMENT AND CONSULTANT COMPANY, Nikkatsu International Building Room 420, Yurakycho, Chiyoda-ku, Tokyo, Japan. Products Sold: Philips Projection and Sound Equipment.

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MOHAMMAD O. SUWYEH AND BROTHERS, P. O. Box 502, Amman. Products Sold: RCA Cinema Equipment, 16mm. and 35mm.

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*CHARABALLY LTD. (Elect. Division) P.O. Box 136, Kuwait. Telephone: 32232. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

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PHILIPS LIBAN S.A., P.O. Box 670, Beirut. Products Sold: Philips Projection and Sound Equipment.

*MIDDLE EAST DISTRIBUTION COMPANY, S.A.L., Managing Director, P.O. Box 2407, Beirut. Products Sold: RCA Cinema Equipment, 16mm. and 35mm.

*WESTREX COMPANY, EAST, Pan American Building, Room 408, Place Riad Solh, Beirut. Products Sold: Westrex Co. line. AREA SERVED—Near East.

N. ZABBAT, Post Box 741, Beirut. Products Sold: Gaumont-Kalee line.

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OOS'T AFRIKAANSE COMPAGNE, Monrovia. Products Sold: Philips Projection and Sound Equipment.

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*GENERAL SALES COMPANY, 4 St. Joseph Buildings, Zachary Street, Valletta. PERSONNEL—Managing Director: Adrian Busietta. Products Sold: RCA Theatre and Sound Equipment. Telephone: Cent. 24482. AREA SERVED—Island of Malta.

A. VELLA, 14 Depire St., Sliema. Products Sold: Westrex Co. line. AREA SERVED—Malta.

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PHILIPS S.E.T. Apartado Postal 21420, Mexico 7, D.F. Products Sold: Philips Projection and Sound Equipment.

*RCA VICTOR MEXICANA, S.A. de C.V. Avenida Cuitlahuac 2519, Mexico 17, D.F. PERSONNEL—President: Joseph P. Toole. General Manager: Paul W. Hessinger. General Sales Manager: W. S. Rolston. Products Sold: Theatre and Sound Equipment. AREA SERVED—Mexico.

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SAMTEL, IMMEUBLE "LIBERTE," Place Lemiagre-Dubreuil, Casablanca.

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ROBERT GILLESPIE (N. G.), LTD., Rabaul. Products Sold: Philips Projection and Sound Equipment. AREA SERVED—Territory of New Guinea.

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CHARLES CARRAD, LTD., Civic Theatre Building, Bledisloe St., Auckland. Products Sold: Philips 35mm, 35/70mm, 16mm. Sound Film and Projection Equipment. (Sole Agency.)

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WESTREX COMPANY, NEW ZEALAND, LTD., Head Office of Area: 58 Kent Terrace, Wellington. Products Sold: Westrex Co. line, Altec Speakers, Ashcraft Lamps, Century Projectors. AREA SERVED—New Zealand.

*WESTREX COMPANY, NEW ZEALAND, LTD., c/o St. James Theatre, Moray Place, Dunedin. Products Sold: Westrex Co. line.

PHILIPS ELECTRICAL INDUSTRIES OF NEW ZEALAND, LTD., P. O. Box 2097, Wellington. Products Sold: Philips Projection and Sound Equipment.

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*WESTREX COMPANY, ASIA, Head Office of Area: 666 Florentina Torres, Manila. Products Sold: Westrex Co. line. AREA SERVED—Philippines.

WESTREX COMPANY, ASIA, (EVR AUDIO-ELECTRONICS) REPRESENTATIVES, Legaspi Street, Cebu City. Products Sold: Westrex Co. line.

WESTREX COMPANY, ASIA, 227 Legaspi Street, Davao City. Products Sold: Westrex Co. line.

S. M. BERGER AND COMPANY, LTD., 523 Bustos, Corner Rigal Ave., Manila. PERSONNEL—Manager: Ramon Francisco. Products Sold: National Theatre Supply Company line.

PHILIPPINE ENGINEERING CORPORATION, 936 Raon St., Quiapo, Manila. Products Sold: RCA Theatre and Sound Equipment.

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SOCIEDADE COMMERCIAL LUSO-HOLANDESA LDA., "LUSOLANDA," Lobito. Products Sold: Philips Projection and Sound Equipment.

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MANUEL VIEYTEZ, IA Calle Poniente No. 430, San Salvador. Products Sold: National Theatre Supply Company line.

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*EDWARD EU AND COMPANY, LTD., 1 Orchard Road, Singapore 9. Products Sold: RCA Cinema Equipment, 35mm and 16mm.

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PHILIPS SINGAPORE, LTD., N.T.S. Building, D'Almeida Street, Singapore 1. Products Sold: Philips Projection and Sound Equipment.

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RCA ESPANOLA, S. A., Avenila de America y Hernandez de Tejeda (Frente Estudios CEA, Ciudad Lineal), Madrid. Products Sold: RCA Theatre and Sound Equipment.

PHILIPS IBERICA, S.A.E., Paseo de las Delicias 65, Madrid. Products Sold: Philips Projection and Sound Equipment.

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BAERLOCHER AG, Förrlibuckstrasse 110, Zurich. Products Sold: RCA 16mm Theatre and Sound Equipment. AREA SERVED—Switzerland.

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(See UNITED ARAB REPUBLIC)

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TWENTSCHE OVERSEAS TRADING COMPANY, LTD., Dar-es-Salaam, Zanzibar. Products Sold: Philips Projection and Sound Equipment.

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*K. K. TSAN, Capitol Theatre, 311, New Road, P. O. Box 141, Bangkok.

THE LIGHT & SOUND (THAI) COMPANY, LTD., Phayasri Square, New Road, Bangkok. Telephone: 27973. Products Sold: Theatre Supplies.

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*ETS. PHOTO-CINE AZAD, P. O. Bov 630 Damascus, (Syria) Products Sold: Gaumont-Kalee line.

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CUFE, S.A., Colonia 1189, Montevideo. Products Sold: RCA Cinema Equipment, 16mm.

*H. GARCIA AROCENA, San Jose 1202 Esq. Cuareim, Montevideo. Products Sold: Gaumont-Kalee line.

PHILIPS DEL URUGUAY, S.A., Casilla Correo 294, Montevideo. Products Sold: Philips Projection and Sound Equipment.

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DUPLEX INDUSTRIAL, C. A., Apartado 1995, Caracas. Products Sold: Gaumont-Kalee line.

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NATIONAL SUPPLY, S.A., Edificio Essex, Avenida Bolivia, (Los Caobos) Caracas, Ven. PERSONNEL—Manager: Augusto M. Matilla. Products Sold: National Theatre Supply Company line.

STANDARD ELECTRIC, S.A., Apartado 2627, Caracas. Edif. Las Funciones: Av. Andrés Bello. PERSONNEL—Manager: José Castañeda. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Venezuela.

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*STANDARD ELECTRIC, S.A., Almendares 168, Filmcenter, Habana. PERSONNEL—President: Edward E. Chisholm. Products Sold: RCA Theatre and Sound Equipment.

*VINCENT VASQUEZ, Accesorios Cinematografios, Calle Almendares No. 205, Filmcenter, Habana.

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EL LOUVRE, S. A., P. O. Box 138, Curacao. Products Sold. RCA Theatre and Sound Equipment.

N. V. BIOSCOOP MAATSCHAPPIJ CINELANDIA, P. O. Box 13, Curacao. PERSONNEL—Directors: Frank Brandao, Alfred Moron, Jr., Michael Herbert Pinedo. Products Sold: National Theatre Supply Company line. AREA SERVED—Curacao.

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